

The
AUTHOR
& JOURNALIST
Formerly The Student Writer

APRIL
1924

The First Hundred Stories

By Howard Philip Rhoades

Stories That Live

By A. H. Bittner

Teaching Short-Story Writing
in the Colleges

By W. F. G. Thatcher

Wolves in Sheep's Clothing

Playwriting an Aid to
Authorship

By F. Rupert Crew

Literary Market Tips

What the Publishers Are Buying This Month

Volume IX, No. 4

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THE AUTHOR & JOURNALIST'S Literary Market Tips

Gathered Monthly from Authoritative
Sources

National Inland Waterways, 1623 Oliver Building, Pittsburgh, Pa., offers a market for stories of economic interest. John W. Black, editor, writes: "I feel that the present position of *National Inland Waterways* would justify us in asking that you place our problem before your readers. *National Inland Waterways* is in every sense a magazine of transportation and we are in the market for feature articles, stories of motor-boat and canoe trips and kindred subjects, and original stories concerning the development and conditions of transportation facilities of every nature. In other words, we want stories of live economic interest on the general subject of transportation and we place no restrictions on the length of the article or story, preferring, however, material running from 2000 to 5000 words. We are prepared to pay from 1 to 2 cents a word, according to the nature of the material. Payment is usually made on publication. We also want photographs and sketches to illustrate such story material and also individual photographs with descriptions. I believe there must be among your readers quite a number who have found interesting material on the subjects outlined, and I will be very glad to hear from them."

Metropolitan Magazine, 1926 Broadway, New York, Lyon Mearson, editor, sends this word: "Just a line to correct the *Metropolitan* rates in your excellent publication. We are paying three cents and up—and when I say up, I mean a good long distance in that direction."

The Powder Puff, a new magazine to be published by the Syndicated Press, 108 Mentor Building, Chicago, will make its first appearance with the May 1, 1924, issue, being distributed from the beauty shops of the country.

Sports Graphic is a new sports magazine to be published by the Centurion Publishers, Inc., 353 Fourth Avenue, New York, with Thornton Fisher as editor. It will be sold through the United Cigar Stores.

Barse & Hopkins, book publishers, 23 E. Twenty-sixth Street, New York, announce that they have increased their editorial and promotion staffs and plan to increase their scope to handle fiction, travel and general books while continuing their popular-priced gift books and children's books.

Nautilus, a magazine of New Thought, Holyoke, Mass., is reported to pay for material at a rate of about 2 cents a word promptly on acceptance. It uses matter of a psychological nature, short poems, and certain types of religious and inspirational articles.

Ralph H. Graves of the syndicate department of Doubleday, Page & Co., has been appointed managing editor of *World's Work* to succeed French Strothers, who has become associate editor.

The "Short Turns and Encores" of *The Saturday Evening Post* "will be glad to examine humorous manuscripts not over six hundred words which are strictly original in idea and execution," writes Thomas L. Masson, editor of this department. "Writers should bear in mind that in case of acceptance, about two months must pass before publication." Manuscripts can be addressed to Thomas L. Masson, care *Saturday Evening Post*, Philadelphia, or at Glen Ridge, New Jersey.

Phantasmus is a new "magazine of American literature" which will be published monthly at 5639 Rippey Street, Pittsburgh, Pa. According to the editor, J. G. Edmonds, "payment will be made on acceptance at 3 cents a word for prose; verse will be paid for in proportion. Our only standard is one of literary excellence and we are in the market for literary essays, fiction in general, and poetry, with no definite limit on the length of any type of material."

Cupid's Diary, 46 W. Twenty-fourth Street, New York, Amita Fairgrieve, editor, writes: "Our rate for material is 1 cent a word up, payment on acceptance, except occasionally when a poorly written or overwritten manuscript containing a good idea or plot can be made available by rewriting. I then write to the author, a novice, of course, and make a special price somewhat under 1 cent a word. I think we belong in your Class A. In *Cupid's Diary*, which goes on sale April 9th, we are beginning a series of prize contests for readers."

Successful Farming, Des Moines, Iowa, is edited to cover thirteen Middle Western states surrounding Iowa, and the editors state "we aim to choose material of interest to farmers living in the states mentioned. If you are doing something worth while in your locality, which could be done in many localities, or if you could write up someone who is, we want to know about it. If it is of local interest only, we do not care for it. Articles must be submitted for the exclusive use of *Successful Farming*. Seasonable material should be in our hands at least two months before date of issue in which it should appear."

Dodd, Mead & Company, Fourth Avenue at Thirtieth Street, New York, book publishers, have bought the publishing business of Moffat, Yard & Company. They also recently purchased the business of the John Lane Company.

The American Legion Weekly, 627 W. Forty-third Street, New York, which in a recent announcement requested short-stories, is now writing contributors that it buys very little fiction.

Rhythmus has moved from 150 E. Thirty-fourth Street, New York, to 902 Bigelow Street, Peoria, Illinois.

The Goldwyn Company, according to a recent announcement, has definitely decided to do everything in its power to discourage the submission of amateur scenario manuscripts, and return them unread. The Goldwyn scenario department, it is declared, read 4000 amateur manuscripts in 1923 without finding one that it wanted to buy. Some of them had an occasional good idea, but the interest was not sustained, it was stated. The economic situation was also admitted to be against the amateur original, in the opinion of Goldwyn executives, because such a story has not the prestige of a published book or play, or a story by a well-known author. For these statements we are indebted to the *New York Telegraph*.

Dramatic Novels, 71 W. Twenty-third Street, New York, is a new magazine to be published every other month by the Albert Publishing Company. It will offer a market for one book-length novel and two or three short-stories for each issue. These should have universal appeal, with dramatic and romantic elements predominating.

Marriage, 220 W. Jefferson Street, Bloomington, Ill., "will pay $\frac{1}{2}$ to 1 cent per word on acceptance for material," the editor, Ernest Sherwood, announces. "Well-written articles 1000 to 3000 words in length are wanted which contain helpful ideas, good cheer, and practical idealism for those who are having trouble with problems relating to marriage." Other details concerning the requirements of this magazine were published in the *March AUTHOR & JOURNALIST*.

(Continued on page 29)

Prize Contests

The Triple-X, a new monthly magazine published by the Fawcett Publications, Robbinsdale, Minn., appearing for the first time with the May issue, announces an offer of \$5000 in prizes for the best contributions to that magazine submitted prior to September 1, 1924. "The only requirements," states the editor, Roscoe Fawcett, "are that the stories shall be such as appeal to red-blooded men, whether of adventure, mystery or romance. They must have the thrill and suspense which stir men's souls. They may deal with first-person experiences, or be pure third-person fiction, and may be in the form of short-stories, novelettes, or serials. The prizes are as follows: First prize, \$1500; second, \$1000; third, \$600; fourth, \$400; fifth, \$300; sixth, \$200; the ten next best, \$100 each. Announcement of the awards will be made as soon as possible after the closing date of September 1, 1924." Mr. Fawcett further states, "During the contest all articles which are submitted and accepted for publication will be paid for immediately at the minimum rate of $1\frac{1}{2}$ cents a word, without waiting for the contest decision. Those which are awarded prizes amounting to more than the space rate previously paid, will receive the balance of their prize money promptly."

The Denver & Rio Grande Western Railroad, Frank A. Wadleigh, passenger traffic manager, Denver, offers \$50 for the best name that is short, catchy and expressive for the road's new daylight train through the Colorado Rockies between Denver and Salt Lake City. Closing date, April 15

The Hart, Schaffner & Marx four yearly cash prizes, totaling \$2000, for the best studies in the economic field for 1924, are offered in two classes as follows: *Class A*.—first prize, \$1000; second, \$500. *Class B*.—first prize, \$300; second, \$200. *Class A* includes any resident of the United States or Canada, without restriction. *Class B* includes only those who, at the time papers are sent in, are undergraduates of any American college. No prizes will be awarded if, in the judgment of the committee, essays of sufficient merit are not submitted. The committee reserves the right to award the two prizes of \$1000 and \$500 of *Class A* to undergraduates in *Class B*, if the merits of the papers demand it. There is no limit as to length. Manuscripts should be inscribed with an assumed name, the class in which they are presented, and accompanied by a sealed envelope giving the real name and address of competitor, together with any degrees or distinctions already obtained. If competitor is in *Class B*, the sealed envelope should contain the name of the institution in which he is studying. Although a contestant is allowed to choose his own subject if he first submits it for the approval of the committee, the following subjects have been proposed: "A Survey of the World's Cotton Situation," "The Theory and Practice of Ship Subsidies," "The Sales Tax," "The Theory and Practice of Unemployment Insurance," "What Conditions Limit the Amount of Wages That Can Be Paid?" and "A Comparison of Business Cycles in the United States, Great Britain and Canada." The papers should be sent on or before June 1, 1924, to J. Laurence Laughlin, University of Chicago, Chicago, Ill., who is chairman of the awards committee.

Robert M. McBride & Company, New York, announce that the first prize of \$500 in the "Ashes of Vengeance" book (or play) review contest was won by Wm. J. Flynn of Brentano's, Chicago, Ill. The second, third, fourth and fifth prizes were won by Frank Fraser Bond of New York, Edward Frank Allen of East Orange, N. J., Newton Marshall Hall of Springfield, Mass., and Miss Winifred H. Davies of Bronxville, N. Y. Twenty-six other contestants received honorable mention and autographed copies of the book.

Columbia, 45 Wall Street, New Haven, Conn., offers four prizes of \$200, \$150, \$100 and \$50, respectively, for the best short-stories between 2000 and 10,000 words in length submitted before May 17, 1924. Manuscripts must be typewritten. *Columbia* is a Catholic periodical, but there is no restriction upon themes that may be employed.

Secrets, Ulmer Building, Cleveland, Ohio, announces that for the three best stories of one or two hundred words, for its "Rainbow Corner" department, it will pay \$25, \$15 and \$10—others used will be paid for at \$5 each. The stories should illustrate how "out of the clouds of worry a rainbow shone out." No manuscripts returned.

American Machinist, Tenth Avenue and Thirty-sixth Street, New York, offers \$500 for the best slogan submitted which shall depict the underlying importance of machine tools in creating modern industry and civilization. Contest closes June 1, 1924. Address Machine Tool Slogan Editor.

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 Associates

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CONTRIBUTIONS of superior interest to writers will be promptly considered and offer made if acceptable. Stamped envelope for return if unavailable should be inclosed.

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FIGURES ON WRAPPER show date to which your subscription is paid. Act promptly in renewing or reporting change of address. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered.

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WHAT IS MAGIC?

SHOULD an inhabitant of this old earth in the year 1800 be transported to the present era, there is little doubt that he would regard such every-day accompaniments of our civilization as the radio, the telephone, the phonograph, and the airplane, as strongly savoring of magic. In a sense he would be right. Magic, after all, is a result accomplished by methods that to ordinary observers seem super-normal—by the magician, of course, the method is fully understood.

In literature as well as other realms, it is possible to accomplish results that savor of magic. In the hands of a master magician, words create pictures, bring to life men and women who have no real existence, open new vistas of knowledge, give us thrills and allow us to experience adventures that lie beyond the ken of our existence. Some conception of what mere words can do is contained in an article entitled "Magic," which we are fortunate in having secured from the pen of Willard King Bradley.

Mr. Bradley is an author well known to the majority of readers and photoplay fans. As the author of "Empty Arms," "Main 4400," "Idle Hands," "The Sidewalks of New York," and other successful photoplays, he has created an enviable reputation for himself. In addition, he has an extended list of published short-stories to his credit. In "Magic," Mr. Bradley traces the development of his latest photoplay, "The Sidewalks of New York," from "a mere wisp of an idea" to a feature attraction, and also reveals the methods followed in the writing of several published pieces of fiction. An altogether unusual and helpful article is the result.

This is one of the treats held in store for the May issue of THE AUTHOR & JOURNALIST.

Another valuable article in stock is a "follow-up" by H. Bedford-Jones of his January discussion of "Selling in England," containing important supplementary suggestions.

The First Hundred Stories

Reflections of an Author on Passing the Century Mark in Completing and Selling Yarns. An Uncontrollable Passion is the Only Driving Power That Will See You Through

By Howard Philip Rhoades

OUR Babbitic friend slaps us on the back and says: "Cheer up! The first hundred years are the hardest!" Are they? I don't know from personal experience. But how about the first hundred stories? Are they the hardest of the writer's career? I can't tell you that, either, until I've written the second hundred. But I might tell you how it feels to write the first hundred, now that my ledger shows that many written and sold.

There are those better qualified to tell you about their first hundred than I. But the supreme tragedy of the writing business is that the giants are too busy taking in ten to twenty-five cents a word to stop and tell how they do it.

About all that is left the student of writing, hanging around the feast of the successful, is to watch for scraps from the second table, at which the author of the present sketch happens to be seated. Looking at it in another light, I wonder if the new writer can't learn just as much from "second table" writers, not because they're better, but because they have to work so darn hard to "put it over."

Be that as it may, Editor Willard E. Hawkins, of THE AUTHOR & JOURNALIST, has been kind enough to suggest that I pound out something about how I wrote and sold my First Hundred. Going into the subject, I find myself appalled at the fearful volume of notes which have sprung into being in a few hours. More, I find myself fearful that I won't say the right thing. For my cocksure day when I sold my first few stories is past and gone. Now I'm sure that everything outside of arithmetic and the laws of nature is a matter of opinion. And someone will be sure to read something—or everything—in this article, go out and write exactly oppositely—and succeed! So let's just say that this is how one man did it, and

remember that everybody is a law to himself in writing. One more thing: please excuse frequent use of the first person. If I were talking to you face to face I'd say "I," and if you insist that I hunt up some more modest equivalent, I'm sure that "I" will lose force.

To begin with, a paragraph or two on "Who should write?" Hundreds of thousands are trying it today, a great many lured on by multitudes of cleverly written advertisements in dozens of magazines. Nine out of every ten of these people who are led to believe for a period of from a minute to a year that they can write and "make big money" never will get as far as writing a single line that will sell. Without taking the space that I would like to to denounce this "bunk," I'll just say that I assume my audience here to fall mostly into the class from which writers of success are picked.

THE chances favor the likelihood that the persons who ultimately will make a success of writing are filled with a great urge of such permanent driving power that they simply cannot escape writing. In varying degrees they become writers by the same process that Edison and Ford and Marconi became producers of new and improved machinery.

• So let me sum up the question of "who should write" as follows: Only the person who is afflicted by some degree of "simply-must-do-it" should enter the writing game. Let others become good chauffeurs, or ministers or lawyers, and save themselves time and misery. *The person most likely to succeed is filled to the brim with a passion of such permanent driving power that he cannot escape.*

Now, if you fall into that class, let us consider what you shall write. The best stories, the easiest stories to sell in The First

Hundred were those which gave me the greatest pleasure in writing. I have on hand half a dozen to ten pieces of "dead wood" which have been rejected both by lowly and by the most distinguished editors in the country. Not one of those stories which failed to sell was written with keen pleasure. I would have done far better not to write if I had nothing more pleasant and enthusiasm-rousing than those themes. If you want to know what to write, sit down and size yourself up from two angles: what do I like best to write about *that I know about*?

Is it love, adventure, crooks, Western themes, sea stories, detective yarns, business, or just plain homey themes? You must know about something and you must like something. Both elements are highly necessary to the production of a salable story on a given theme. To try to show you by practical example: I was brought up half in the city, half in the country. As a youngster I loved the open, athletics, swimming, fishing. Later I became a reporter, a police reporter, a theatrical press agent, an advertising man. I married, had children, negotiated the big adventure of going to New York—and coming back home. That was my background of things I knew—and some of which I loved.

Here is the result: By actual count The First Hundred may be classified as follows: theatrical stories 25, romances with varying degrees of love interest and varied background 22, sex stories 10, detective stories 12, mystery novelettes 2, crook stories 7, basket-ball 5, baseball 2, business 1, humor 1, novelties of theme 4, balance unclassified.

Now note an exception—and you will always find plenty of them in writing. For one man does it one way, and another man another. I asked Ben Ames Williams, who passed most of his early life in my native inland state, how he came to write "All the Brothers Were Valiant," his story of whaling. Had he ever been a sailor, or taken a whaling trip? "No," he answered and added that he'd know better now than to write outside his own experience. Know better? That story was a successful serial, book and movie. Yet how many of us could choose some theme so far from our personal knowledge and experience and breathe into it the stuff of sincerity and real fervor? Let distant themes alone. So few of us are exceptions. What should you write about? *Write of the things you know—and love.*

We're all able to feel, see, hear, taste and smell. So atmosphere, character, theme, etc., shouldn't be so difficult. In view of the requirements of the present-day magazine, where most of us stumble is plot. Granted something to write about, how do you plot it? What is a plot? I don't know. For I'm sure you might read a million words on plot, even write a hundred stories—and sell them—then, feeling that you knew plot, might write what you considered the very cat's ear-tab of a story, and have some editor write back to you: "Your style is good. Where you fall down with us is in plot."

Then you'd pick up his magazine, and read a story without real complication, or crisis, or denouement, or anything, and rave. Don't rave. Just put your story into another envelope and send it to another editor. He may buy it. Surely some editor will—if it's got plot. Or maybe it won't have to have one. Who knows? For plot is a matter of opinion. What one editor grabs and pays for at a good price another sends back with his fingers shutting off his olfactory nerve.

To the professors who teach short-story writing I leave the details of telling you about major and minor crises, climaxes, contributing incidents, and such. It is helpful to read such books. But try to read them with open mind, and don't let anybody tell you there's a single arbitrary rule about writing. If you can't use your head about what to accept and what to reject in studying how to write, you might as well quit right now.

JUST let me trace the plot of one of The First Hundred to show you how I usually tackle the very important matter of getting a plot. Let's go! What's all this about marathon dancing? A novel theme, good chance for conflict, as it's a contest. Hero a marathon dancer? No, it's rather a silly thing. Make the marathon dancer the laugh. All right, give us a handsome hero and a pretty heroine. Setting? New York. Why? Those who don't live there are interested in it. Those who live there don't know the rest of the world exists.

Hero and heroine meet casually on Broadway. Both looking for vaudeville dancing. Find each other suited as dance partners. But where is the job? They are unknown, idle, almost penniless. They need fame, work, money. That's your obstacle. Get them over it. They see vaudeville managers.

Nothing doing. Despair. Drop in great dance hall and see national marathon coming to end. Certain vaudeville manager has offered big contract to national winners. He is crushed when he sees New York couple, a cross-eyed shopgirl and a pinch-faced shipping clerk, win. Then he plots (for our plot) that he'll match the young couple against the winners, who are impossible for his purpose. By paying a proper sum he induces them to compete.

Of course they are not "in on" the fact that the vaudeville man has refused to award the contract to the winners, but has bribed them to "flop" and let his fine-looking young couple win. All goes well, and the hour for the "flop" is near when suddenly the shipping-clerk champion marathoner hears that he has lost his job at the aristocratic Fifth Avenue store for which he works, because the owner of the store doesn't relish the connection of his store's name with marathon dancing. Fear of losing his long-held job obsesses the mind of the champion, and he tells the vaudeville manager that he won't "flop." He's going in and win this time sure. So here is our couple, totally unseasoned at such a hard task as marathoning, pitted against the champions of America. How are we going to make them win?

The hero should always save the situation. The manager, in desperation, explains to him. He sends a friend out to dig up for the champion marathoner another fine shipping-clerk job. Hearing that he's hired, after being fired, the simple-minded shipping clerk falls back in with the plot and "flops." Does our hero accept the big money and contract? He does not. You can't sacrifice his honor that way. He walks out on the plotting manager without a cent for his efforts—and into the arms of a rival manager, who has been admiring the dancing of the young couple, and who gives them another contract. Sold to *Top Notch*.

Here's a plot in brief: Get a central figure. Give him or her a hoop to jump through. Have the hoop as novel as possible. But make sure the characters jump in an unusual manner and light on their feet with a little different twist than the ordinary. Do this, and conform with the rules of "what they want" and there's nothing to keep you from selling most of the stories you write.

Now, what do "they want?" That's im-

portant. Let me make clear what you may have guessed, that throughout this article I am writing of stories produced and sold to the popular magazines for the purpose of entertaining the masses. So what I say in this connection applies to the first, second and third grades of popular magazines, and not to the literary magazines which print stories purporting to interpret life and point out guidance and conclusions regarding the world and humanity.

The important question of "what they want," based on my experience in selling *The First Hundred*, may be answered briefly as follows: Editors want the story of entertainment. The story is the thing. Minimize style, atmosphere, setting, even character. Give them a story full of plot, of complication, action and suspense. The American reader wants something that takes him out of the difficulties of actual life into an idealized life built after his own daydreams. The central character should always be victorious and the end always satisfying, and in most cases happy. But, in doing this, your people must always be human and your situations plausible.

There is no final answer to "what they want," but the best avenue for travel toward that necessary goal is the study of humanity. The American popular-magazine editor is trying to buy stories which entertain and thrill and interest his reader. Why not forget the editor, and study humanity for yourself? What will please your reader? What likes and dislikes, foibles and prejudices have the people around you? We progress slowly in writing not only because have we to learn life, so as to write convincingly of it, but also because we must learn humanity in order to find out what is pleasant and unpleasant to humanity.

Whims of editors, such as making the hero and heroine always young, eliminating material suggesting funerals, cemeteries, abnormal characters, religious themes, labor themes, grim, unhappy, drab incidents and characters, all fall back on humanity itself. The editor has his mind on "what people want." The moment that you, too, start studying people and finding out what they like and what they dislike, you have made a start along the difficult but very necessary road to "what they want." What do editors want? *Study what people want. For what people want, editors must have.*

HOW about methods of work? You must devise your own. They are as different as temperaments. Does one write an outline, or does one "just start off?" A man who sells his stories to the so-called literary group of magazines once begged me to "try his way." He said he never knew the climax and end of his story until he got there. He just got a strong situation and started off. I told him that the French dramatists and I always knew the climax, beginning and ending of our stories before we started.

I couldn't answer further for the French dramatists, but for my own part, I told him, I make three drafts of a short-story. The first one is only a couple of hundred words, stating the case. The second one is longer. It contains the names of the characters, and more detail. A third may be as long as five or six hundred words, and sketches all the main details, as well as gives a tabloid description of all the chief characters. This is all done, usually, in a single day after I get my idea. I like three days for the first draft, which is hardest, and one for the second draft, which is chiefly editing and condensing. That night I read the story to my wife. With any suggestions she may make in mind, I write the final draft the next day. The only sensible answer for the question of writing methods is: *Work out your own.*

After your story is written, you will want to sell it. Shall you deal directly with the editor, or hire an agent? I much prefer dealing directly. It takes months or years to get to know the market, and constant attention to keep your knowledge of it fresh. But, in my judgment, it is the only way for the new writer. The first-grade agents don't want to handle the stuff of the man selling for a cent a word or less, because there's not enough in it for them. They can sell their skill for more. And you had better stay away from any other than first-grade agents. I had this experience with three agents in past years: The first was dishonest, and the second and third accepted my stories and failed to sell them, whereupon I took them back and sold them myself. Too often your agent has his mind on a commission made by a sale to *The Saturday Evening Post*—so much so that he hasn't even got on his list certain magazines which pay a cent a word. An agent-critic might help. But it would be better merely to hire him for his critical help, and do your own selling until

you're in the two- or three-cents a word class.

I sold every one of my First Hundred myself. The average one went to ten places before it sold. Some earlier ones went to thirty or forty places. Some later ones went only to one place. Just in a cold business way I shot them out as fast as they came back. A story "lying in" is temporarily dead. You have a week at say \$50 tied up in it. Then never be afraid to spend another sixteen to twenty cents on sending it again. You may not sell it this time. But you'll *never* sell it lying in your desk drawer. Emphasize production. After you've written a story don't sit around spending the check. Chances are it'll never come. Busy yourself with another one, then you have two chances for a sale. When you've eight or ten on the road the mail begins to get interesting.

"SELL somewhere" is a fixed principle with me. The writer who puts his story away after it has failed with the first five to ten markets, and says editors don't appreciate masterpieces, is deluding himself. If it hasn't sold to the literary "Big Four," or the first-grade popular group, then try it on group two and group three of the popular magazines. When it reaches its level it will sell. So if you're writing stories only good enough for the mail-order papers, stand up and face the truth. I've sold them stories, and do now—when they won't sell elsewhere. You read, it is true, stories of writers who lay away the material they can't sell today, and sell it at big prices tomorrow when they've become famous. I'm afraid I'll never figure in that class. A ten or a twenty today will help feed my children. Twenty years from now they'll be feeding themselves. Besides, I have a haunting suspicion that when I would open that musty trunk twenty years from now in answer to the call of Mr. Heavydough, the famous editor, and dig him out something of the rejected vintage of 1923, he'd only send it back, with a note: "Interesting, Mr. Rhoades, but not up to your standard. Please try us with something else." *Sell them somewhere—now!*

I spend little time on keeping books and filing. I've a five-cent notebook bought eight years ago, that has a complete record of every story I've written. Each story gets a page, with its title, length, date of release,

and travels, with a final disposition. I've a ledger for keeping track of sales by years. Besides that I've the best typewriter obtainable, frequently traded in on a new one, and unlimited paper, carbons and stamps. A mail scales, pen, ink, desk and a place to file carbons about completes the inventory. Don't worry too much with fancy devices for labor-saving, and don't try to save a nickel while letting a dollar slip. Have the best of the few things you need—and write!

Here are a few things that may help: Prepare manuscripts with all care and neatness. Don't expect to sell something that shows by its soiled condition that it's been everywhere. Don't rush out all your discards to an editor who has just purchased one. Don't expect him to buy often now that he has started. You must give him what he wants *every time*. Don't send personal letters with stories. Don't make personal calls on editors unless you have something definite to suggest which can't be said in a letter. All the editor wants from you is the story. Just put your story in a stamped and addressed return envelope, put that in a larger envelope addressed to the editor, and mail it. There's only one way to talk to an editor. *Say it with stories!*

Don't be afraid to send the same story to the same office more than once. In a few places they keep detailed records, and may remind you they have seen this before. But in most offices there's a chance of selling in a year or two the story which comes back from there today. Readers change. Associates change. Editors change. But, of course, if dealing with an editor direct, don't make yourself absurd by sending in a second time a story the editor himself has rejected.

Recently I sold eight stories in a row to a new editor. I'd never heard of him before. He doesn't like my stuff better than the old editor. Simply the magazine's policy has changed. The new editor found himself in need of a large volume of short stuff, and bought hurriedly because he had to. The knowledge that this man had taken hold came to me before it was published in the writers' journals simply because I was following the market closely, and acted on a hunch that there might be a change of policy.

The First Hundred was sold in a space of eight years. That sounds long. But remember I was writing "on the side" for the first six of those eight years. At the end of

the first six years I had sold exactly fifty stories. In May, 1921, I cut away from a salaried job and went at fiction as a chief source of income. Since then, in two years, I've sold fifty stories, rounding out The First Hundred.

Story No. 1 was "The Greater Passion," a sex tale of novel idea, taken by *The Parisienne* in June, 1915. It contained 1200 words, and they doubtless recognized it as the work of a beginner and offered \$5. I didn't hear the amount at all. All that came thundering down from the heavens at me was that a magazine wanted to buy a story which I had created out of my own head. If they had sent \$500 the wave of triumph and excitement which swept my household could hardly have been more profound. I was startled! Within six months I was producing regularly at the rate of ten to twelve stories a year, and selling above 80 per cent to modest publications.

SINCE starting to free-lance at the fiction game two years ago I have been producing at the rate of about 25 stories a year, and selling at an ultimate rate of above 90 per cent of all material produced.

Which brings me to the most pleasant thought I have, as I look back over The First Hundred. Literally I have been writing not for one or two publications but for "the magazines." And here is something worthy of thought: We all start out to write "high-brow" stuff, stories which will interpret life, and be termed real literature. But before long we realize that not many of us are ultimately destined for that field. There is a far larger demand for entertaining stories than for stories of interpretation, analysis and philosophy. So we feel that we are making a great sacrifice when we leave the garret of the true stories to come down to the newsstand of the rabble.

Now another bugaboo stares at us. Young man or girl, you must specialize. Only specialists get ahead! Huh? Well, maybe. But for my own part I've tried to specialize in the story—not in *a* story. In other words, I'm not known for any particular brand of story. I just write entertainment. Of course there are sorts of stories which I *won't* try. But there are six or eight which I will. A rotation of subject to me always has been necessary.

Three stage stories "hand running" and I'm written out for the moment. I must have another background. So it happens that I've never been able to "make" the best of editors to whom I've sold time after time. I can't write that way, and I envy the fellow who can.

LOOKING back over *The First Hundred*, and thinking in the same moment of all the people who have *talked* to me about wanting to write in those eight years, I'm sure the answer to the whole writing business is very plain. Those that really want to write *write*. The rest talk about it!

Playwriting an Aid to Authorship

By F. Rupert Crew

A FEW days ago a young author brought me one of his short-stories to read. He wanted me to read it because, though he considered it to be the best story he had written, it had for some unaccountable reason met with six editors' "regrets."

I have no hesitation in saying that the story was a good one; the plot was original and the whole thing well constructed; but the main fault and reason why the story had failed to attract any of the six editors was painfully obvious to me. So I addressed him in this wise:

"Do you ever write plays?"

"No," he promptly replied. "Never have, and never intend to. Plays! You can't make a brass farthing out of them in these days!"

I admitted that the marketing of plays is a serious and difficult business, even for the recognized playwright. But I said:

"Take this story and make a one-act play of it."

My young friend laughed outright. "Make a curtain-raiser out of that?" he queried. My dear Mr. Crew — er — really!" His voice sounded almost contemptuous as he concluded: "There's not a glimmer of a dramatic idea in the blessed thing."

Quickly I agreed that there wasn't.

"Well, what's the use?" he demanded a little impatiently. "I haven't the time to waste, you know."

"You wouldn't be wasting a moment of your time," I gently assured him. "The whole fault of your otherwise excellent story is in the dialogue. There's not

enough of it, and what there is isn't in the least natural. The most perfect short-story, to my mind, is written almost entirely in dialogue. Such a story always grips and holds a reader. Your story doesn't. There are too many cold paragraphs of unbroken typescript. Take my advice, for the next six months turn every short-story into a play. By doing so you'll learn to master the art of making your characters tell their own stories."

Here, therefore, is one reason why the young writer should try his hand at plays. Few plays turned out by the average writer prove commercial propositions, as we all know; but that fact should not stand in the way of any young author writing them. To begin with, you need not bother your head over stage or dramatic technique; indeed, even plot need not worry you. Merely aim at mastering the art of writing crisp, natural, and "telling" dialogue. It doesn't need to be literary. The modern play won't stand anything that isn't absolutely natural. And natural, simple, and sincere things, after all, are often the most difficult to achieve. Natural dialogue is as much required in the short-story as in the play. In both mediums it is imperative that the characters "tell" the story.

ANOTHER thing, playwriting will in time teach you dramatic construction, a power which every short-story writer has to develop if he wishes to make good; and the more you exercise your inventive faculty, the more fertile becomes your imagination. In short, playwriting may prove a help to you in a hundred unforeseen ways.

Stories That Live

The Technique Story Flashes and Perishes; the Characterless Story Passes and Is Gone, But the Story That Strikes a Chord of Honest Emotion Lives On and On

By A. H. Bittner

Assistant Editor, *Short Stories*

THE story is the thing—but there are stories and stories: stories that will sell, stories that will be read and forgotten, stories that will stir a slight emotion, stories that will linger in the memory for days, and stories that will imprint their charm indelibly to remain as fresh and vivid a year after as the day they are read. Get a real theme, have a story to tell, build it up around a well-constructed plot, write it with a fair degree of narrative skill, and you will sell it. There is always a market for a story that is a story, and for the writer who has the ability to produce manuscripts of this quality there is always an assured sale.

For the writer who is satisfied with attaining that goal this article holds little message; what I attempt to describe here is not necessary to write *salable stories*. When achieved it will help to make stories salable, but stories will sell without it. It is that quality which distinguishes a great story from a merely salable one, which produces the story that touches the inner being of a reader and stirs him like the well-rendered strains of a powerful musical composition.

Fiction is, in its truest analysis, a portrayal of life, a cross-section of life exposed to the reader's eye; and life fundamentally is a series of emotions and passions. The quiet, unemotional cross-sections of life are seldom interesting; it is the tense moments, the dramatic climaxes, that stir our blood. And it is the story which has a bit of human emotion woven into it, which at least for a moment touches the human heart, that is a great story. It is the story that portrays a bit of emotion so convincingly and vividly that, through its universality of application and appeal, it makes each reader share the trials of the characters as if those trials were his own, makes each reader feel that the incident of which he is reading is true not only

of the individuals in the story, but of himself were he in the same situation.

Read a dozen magazines and lay them aside. A year later run over the contents pages. Out of the hundred odd titles ninety-five will be more or less meaningless, their stories forgotten or hazily recollected, but perhaps three or four will vividly recall their stories—powerful stories, stories that a year after the day of reading still touch the heartstrings, still stir an emotion, still hold your affectionate regard. Those, indeed, are the stories worth writing.

How to put this emotional quality into a story is the most difficult task the writer faces; to tell one how to do it is almost impossible—the writer must feel it himself. But a story written with certain points and objectives in mind will at least be aiming at the mark.

RECENTLY an artist showed me a sketch painting for a suggested cover design. It had bright color, it had a good idea, it had all the technical requirements of a good cover painting—but there was something missing. Somehow the figure pictured in it did not live, he was wooden instead of human, he was a drawing instead of the reproduction of a human being. "Oh, of course that will be all right when I get a model," the artist quickly reassured. "This sketch was simply drawn from the imagination; when I have a real man before me I'll put a real man into the picture." And there he had the secret of character-drawing in fiction as well as in art.

Volumes could be written telling one how to draw characters, yet if the writer did not know life well enough to be able to describe a real man or woman when painting a character, that character would be a dummy, a figure of his imagination rather than a real living human being. A great part of O.

Henry's power comes from his graphic characters, because he knew them, he met them, he studied them. Jimmy Valentine was an actual man, just as the little New York shop-girls were girls he had met and with whom he had talked. When he sat down to write a story it was one of these living persons he put into it. All through literature it is the characters whose originals actually lived that became the realistic living characters of the story world.

BUT, you will say, sometimes the story calls for a character I never knew—and many of the most famous characters could never have been known by their authors. Where did Stevenson, an invalid, meet Long John Silver? How could Dickens have known Quilp or Madame Le Farge? How could Scott have known Richard the Lion-Hearted? It sounds preposterous, but—they did know these characters, and in the flesh, too. In each case the author had a definite person in mind throughout the story: Stevenson, for example, describes in the account of his first novel how a friend with leonine aspect and striking qualities of leadership served as the model for Silver, how Silver was the reincarnation of this friend gone wrong.

The movements of puppets, of wooden men, of nonentities, will never arouse an emotion. Often the plot of a story is strong enough and presented forcefully enough to carry it over without character strength. But for the really worth-while story you need human, living characters. Know your characters, describe men and women you know, whose mental processes you have had occasion to study; present them naturally, as you know them; let them describe themselves and make their impressions by their very naturalness. Dramatize their character traits, do not simply catalog them. And when you dramatize them be sure that the incidents you portray really picture the character traits you have in mind.

That your hero refuses a small bribe does not prove him honest; test him with something worth while and under trying conditions to establish his integrity. If you want to show that your character is flirtatious do not have him simply fall in love with a pretty girl; any man will do that. A flirtatious man will jeopardize something important to himself to gratify a fancy he knows is only temporary. Half-baked and equivocal

character-painting makes a story unconvincing.

Get a character you know, describe him naturally, present his traits in well-dramatized, convincing form, let him think and act as a human being. When you reach a crisis in your plot think back to the original of your character; how would he act in such circumstances? Often this will avoid a contradictory scene, an unnatural action by your character.

When you write that "Jonathan" did so and so, there should arise in your mind a clear picture of your friend Bill Jones going through these acts and making the speeches you put in Jonathan's mouth. By this system you will actually know far more about the "fictitious" character than you put on paper. The overtones, the things you infer but do not say, will be right and the reader will feel that the story is genuine and convincing.

However, even though your mind sees Bill Jones, there will be a marked difference between the real character and the fictitious one. If this is not the case you are not doing your whole duty as an artist and have probably not analyzed your plot with sufficient sharpness. In the short-story, and often in stories of greater length, the writer seldom paints a full-length portrait. Instead he throws one character trait of Bill Jones into high relief. A short-story presents a crisis during which it is Jones's courage, or his honesty, or his avariciousness, that makes him succeed or fail. He may also be an enthusiastic collector of postage stamps, but for this story, who cares? You are dealing with Bill Jones the courageous. Later, in another story, under another fictitious name, Bill Jones again fills your mind's eye and again gives your fiction the ring of truth, but this time as Bill Jones the stamp collector.

DUE to this fortunate fact that a writer can use one real "model" over and over, almost the whole gamut of human emotion can be run with a comparatively small number of friends from which to draw. Human character is a universal thing. The acts that hall-mark the arrogance of a social leader are the same, essentially, at a king's court, on Fifth Avenue, and in the sewing circle of Four Corners. But there is the place where a writer's imagination and judgment play their greatest part.

If you want to draw a captain of industry whose predominant trait is a delight in sharp bargaining, it can be done as convincingly with a horse-trader as a model as with a real millionaire. Greed is greed. The common trait of these men is ruthlessness in bargaining. The millionaire would be willing to lie—if he could gain his end that way. The horse-dealer would be willing to secure a mortgage on a man's house in order to force him to sacrifice a horse—if lying wasn't a lot easier. Circumstances alter their methods, but the way these men feel when they put through a deal, and the way they would answer a plea for mercy, would be almost identical.

You have seen a kind, serene, sweet-hearted girl in a spasm of jealousy. It only lasted ten minutes and wasn't essentially true to the girl's character. Yet, if you draw a jealous woman, visualizing that girl during those ten minutes, you'll be right. How does a man feel when he is about to commit murder? You probably have *wanted* to do murder—for one hundredth of a split second. That way.

In a word, you are writing of people—real, aspiring, frail, ambitious, discouraged flesh and blood—and the height to which your writing can rise is limited absolutely by your knowledge, not of "life," but of that complex, contradictory thing, the human heart.

Once you get a forceful, lifelike set of characters you have laid the foundation for the story that lasts. Indeed, often a powerful, compelling, well-delineated character will so captivate a reader that it will carry along a usual, and sometimes weak, plot.

GIVEN a good plot and a set of strong characters, it is left to the telling of the story to put the "heart" into it, to arouse the reader's active interest and to get beneath his skin. That can best be accomplished by bearing in mind Walter Pater's description of "that architectural conception of the work which perceives the end in the beginning and never loses sight of it, and in every part is conscious of all the rest, till the last sentence does but, with undiminished vigor, unfold and justify the first."

Too many writers who attempt to secure the "surprise ending" forget this principle and wind up their stories by hauling out a

hidden and hitherto unrevealed plot thread, an explanation that the reader could not possibly have expected or diagnosed and for which there has been no justifying preparation made in the story, a surprise that is really based on information unfairly held back from the reader. The real surprise ending is characterized by the instantly succeeding second surprise that there should have been a first surprise. Such an ending is justified from the beginning of the story and capitalizes the emotional value to the utmost.

A story should be written with the aim of presenting an intensely vivid final scene, or to produce a dominant emotion in the reader's mind—that is, it is a cumulative process, a building up, each part leading on to the climax and set down with the climax in view. For that reason it is poor work to have the first clash too vivid, so vivid that succeeding clashes are overshadowed; rather have the succeeding clashes gain in strength. While it is desirable to arrest the reader's attention at the start, a fierce life-and-death knife fight on the first page is dangerous—it sets too fast a pace, and unless the succeeding events keep increasing that pace the reader is likely to lose interest, the story will slump. Likewise it is poor work to present a strong situation and to solve it weakly. Twice in one day, recently, I read stories that showed fine work for three-quarters of the way, then went to pieces on the last few pages; the author was unable to provide a solution strong enough for the situation he had built up. The story had not been written with the end always in view, with each part contributing to the strength of the final scene.

Again, stories often sell that have not this artistic construction, that are not a series of incidents of ascending physical and emotional value; but to get the most out of a story, to crystallize the dramatic value and to present the emotional core as effectively as possible—to turn out a really big story—requires careful telling as well as a good plot and well-depicted characters.

"Careful telling" is perhaps synonymous with "technique," and, in so far as that is true, technique is not only permissible but desirable. Technique in itself is not a literary bugaboo; the danger lies in making of it a fetish, to the disadvantage of the other, and more important, elements of story-writ-

ing. Technique, the careful telling, can only come after the story is there to tell; the writer who goes out for technique and then hunts around for a story puts the cart before the horse. To quote C. Alphonso Smith, "Technique starts on aftertones. It flashes and is gone. It makes no pathways for reflection. If a story leaves a residuum it is a residuum of theme, bared and vivified by technique, but not created by it."

THE technique story flashes and perishes; the characterless story passes and is gone; the ordinary, just-good-enough story never lifts its head above oblivion—but the "heart" story, the story that strikes a chord of honest emotion, lives on and on. To accomplish it is many times worth the extra effort it requires. To write it is a compensation far greater than the editor's check which it is sure to bring home.

Try Dictation!

By Alwin West

IF YOU have been in the habit of doing your writing with pencil, with a fountain pen, or on the typewriter, and if you have found it as hard to wrench out your thoughts by one means as by another, you are probably wishing you could find some new method of composition warranted to fit the word to the thought and to make the thought-progression smooth.

There is something about a piece of blank paper and a pencil. The two were evidently made for each other. But you sit with the pencil in your hand while fifty frivolous thoughts that have no bearing on the subject you mean to write about chase nimbly through your brain. You fidget, you look out of the window, you take a turn about the room, but the introductory sentence of your brilliant essay refuses to form itself. The union of pencil and paper is not so easy to bring about as, according to the natural fitness of things, we hopefully imagined it would be.

The typewriter has a seductiveness of its own. You know very well how easily the keys slip under the fingers and what a fine pace the machine may take when you have something ready to rattle off on it. But when you sit down to the task of composition all you can get out of the typewriter is a series of jerks. Half the time your hands are in your pockets and your eyes are looking off into space. There is not much speeding up in the machine when speed depends on the fervor of inspiration.

In my opinion, pencil and pen and the typewriter are mere makeshifts as means of composition. If you are going to tell a story, the way to go about telling it is to tell it. Dictation is the best working method

of composition. Don't think I mean that you ought at once to hire an amanuensis and set up in style as an author. Do as John Milton did and impress the most faithful members of your family into your service. A younger brother or sister will in many cases be delighted to have your story at first hand and will be glad of the privilege of putting down the words. It is a new sort of entertainment. You will find that after a taste of this entertainment the young audience will want more. "Haven't you anything to dictate today?" they will ask.

With another person at hand to take down your words you will find the words will come. For very shame you dare not sit silent. Something in the receptive attitude of the other person urges your thoughts to concentration. And dictation has the further advantage of compelling you to be ready for your work. You will have a plan of progression, and the telling points of your installment or story will be well thought out before you begin dictating. No trusting now that ideas will come out of the point of a pencil! It is astonishing, though, what fortuitously happy turns of speech will occur when you are actually talking and hear the effect of your own words. You will gather impetus as you go on, and will be able to carry the story further than you had planned.

A story of mine written by dictation was accepted when I had done scarcely anything to it but conceive it. It was taken down by one member of my family and typewritten by another. My part was simply a touch here and there on the manuscript. That is certainly authorship made easy. If you have not yet done so, be sure to try dictation.

Teaching Short-Story Writing in the Colleges

One Educator's Method as Developed by Experience Covering a Long Term of Years; the First Prescription to Students is "Make it Interesting"

By W. F. G. Thatcher

Professor of English, University of Oregon

A teaching experience in which one course, or a group of closely allied courses, is taught for a considerable term of years, is (or should be) a growth, a development, a gradual accumulation of methods and material through the process of experimentation, trial and error, elimination and adoption. The methodology of a successful teacher is unlike that of any other teacher. The really impressive teacher is an individual, and the course that he presents will be the expression of his individuality and therefore distinctive. But the fact that his particular ways of doing things are different does not necessarily mean that they are superior—merely that they are *his* ways. For *him* they are better. In fact, for him they are the only possible ways in which he could conduct the course with sincerity and persuasiveness.

These are but platitudes. But in them lies whatever justification there may be for the following paper on the subject of teaching the writing of the short-story, in which the present writer undertakes to set down something of his own personal teaching experience, merely as his own—but always with the hope that in it there may be a little of suggestiveness for others.

Many times professional writers have asked me, doubtfully, "Do you think you can actually teach these young people to write fiction?" Or sometimes their skepticism is more positively expressed in a conviction that short-story writing cannot be taught. And to the query my answer is: "No; there is no magic pedagogical wand by the waving of which successful writers can be produced. If there were, the ranks of authorship would long since have been overfilled. All that I can do is to encourage,

advise, criticize, suggest—and stimulate a little, maybe. In other words, I can try to produce an atmosphere in which the latent powers of the imagination of the student writer may grow and develop. That is all I can do." That, I think, is all anyone can do.

But that is much to do. And in the doing of it I have found for many years the greatest possible delight and gratification. I have taught many other subjects—and, alas! tired of them; but I have never tired of my classes in short-story writing. They are an unfailing source of interest and stimulus. Through them, as through no other possible relationship, am I brought into intimate contact with my students.

To my way of thinking, the discovery of personalities is the most interesting thing in life; certainly it is the one great compensation for the teacher. And I know of no means whereby one may indulge this penchant for personalities more favorably than in a class in short-story writing. In his story the young writer reveals his inner self. Unwittingly he discloses his secret thoughts and emotions, his desires and aspirations, otherwise hidden, suppressed.

A story, even a crude attempt at a story, written, perhaps, to the formula of the popular magazine, is yet a work of art—really and unquestionably a work of art. Its source is the imagination; its process, expression; its purpose, "to make life emotionally intelligible." When he is writing a story, the student becomes, for the time, an artist—as much of an artist as he is capable of being. He must examine his own consciousness; he must probe his own experience; ransack his memory; codify his ideas; he must find a pattern, and shape the

mass of his fictive material into communicable form. And the stuff in which he works is not merely sensual—line, color, sound or movement (although it may well include all of these)—but human experience, intuitively comprehended, the very stuff of which life itself is made. The young writer must perforce discover his own ethics, shape his own opinions, find his own philosophy. He must make his own explorations into human nature, and establish his own values. And this he must do *inductively*, working from the case to the law; not deductively, accepting the principle *ex cathedra* and fitting his facts to the theory. If this is not education, then I do not know what education is.

MY pedagogy is a very simple one—far more simple now than in earlier years. The very first assignment that I make is to write a complete, original short-story, with no restrictions and no enunciation of standards other than those the student himself recognizes from his reading. I have no sympathy with a piecemeal method, by which a class is first given exercises in the writing of description, then in plot construction, then in characterization, and then in dialogue, and so on, with the presumption that mastery of the component parts of fiction leaves only the simple matter of assembling them, and lo—the story! I recognize the fact that these young people have been reading fiction for ten years of their lives, or more. Unconsciously they have acquired a sense of the form of a story. And they have been “exercised” to death in English composition, from grammar school to freshman year at college. I wish to escape once for all from that attitude toward writing. I wish it to become something fresh and spontaneous and joyous. So I say to them, “Write the story that you want to write. Have confidence in it. But—make it interesting.”

And they do it, too. Often the first story of the young writer is better than any he will produce for some time. It comes, dew-fresh and impulsive, unchecked by restraints and cautions. Of course it is juvenile—how should it be otherwise? It was the veteran publisher, Frank Munsey, I believe, who based the fictional policy of his magazine on the theory that “every man has in him one good story.” And I have found that to be true of the student. In a sense, he has been writing that first story all his life—unconsciously, probably; but still writing it.

I do not use a textbook on the art of technique of short-story writing. There are many such books on the market, some good, some bad, most of them indifferent. I do not use one of the good ones, for the simple reason, which every teacher will understand, that in so doing I should be robbing myself of my own pedagogical thunder. I want to deliver my own doctrine. I myself want to tell my students about plot, character, atmosphere, dialogue, methods of work, and so on, by word of mouth.

From the first I emphasize plot, and for two reasons. The first: It is my belief that plot is the very essence of the story; that, as Arnold Bennett says, “a story can be no better than its plot.” The second: Plot, which is artificial, structural, architectural, is a thing that can be studied and learned. You can give a student some few suggestions as to how characters can be revealed in a story; but you cannot add one particle to his intuitive understanding of human nature. You can read aloud the dialogues from the stories of those who have mastered the technique; but you cannot transmit to the young writer the *ear* which will detect the nice quality and idiosyncrasy of human speech. But plot can be taken to pieces and put together; it can be taught—and learned.

The historical development of the short-story concerns me but little. That I leave to my brothers in English literature. In my classes I am not interested with the short-story as a specimen, a school, or a step in a process, but as an avocation, a medium of expression, an art.

AT the beginning of the year each student is asked to buy a prescribed collection of short-stories; and, as opportunity offers, these stories are read, analyzed and discussed. I suppose I have used as many as ten different collections. At first I used one of a number then on the market—with their inevitable harking back to an earlier day; their inevitable inclusion of the classics—a de Maupassant, an Irving, a Kipling, a Poe, a Hawthorne, a Harte and an O. Henry. These collections, I suppose, were made by teachers whose attitude had been oriented by the study and teaching of English literature. I always found them unsatisfactory and discarded them, one after another. I wanted a collection of stories that illustrated the technique of the story—the points that I was constantly trying to

drive home. Then I discovered Mr. O'Brien's "The Best Short Stories" and hailed him as a savior. For a number of years I used the current volume with pleasure and satisfaction. And then, Mr. O'Brien followed after strange gods. He forgot that a story must be, first, last and all the time, a *story*. He delivered himself over, horse and foot, to the expressionists, the psychoanalytic realists. And whereas, personally, I have the greatest interest in the work of Sherwood Anderson, Waldo Frank, and others of the secessionistic group, yet, for reasons that I think are sound, I cannot use a collection in which stories by them and their heretical kinsmen are predominant. The reason is not that I fear their frankness, their sexuality, their radicalism; but that they have no *form*. Nor can they have a form. When they agree on a form, on a convention, then are they no longer radicals. Expressionism is the very denial of form; and whereas, as an individual, I may approve the principle of untrammelled utterance of whatever lies in one's consciousness (or sub-consciousness), regardless of convention or communicability, still I cannot teach the thing. In fact, there would be nothing at all to teach.

AS soon as the first batch of stories is handed in, I begin reading them aloud in class, with a discussion following the reading. This is by all odds the most profitable part of the class hour. When a young writer hears his story read, it becomes for him something detached, impersonal, seen in perspective, in relief. Too, he *hears* his story for the first time, probably. And what a set of critics those students are! The composite comment of a class of twenty-five is amazingly accurate and comprehensive. When they are through with a story, they have sought out every fault and shortcoming. The one failing is that their criticism is likely to be entirely destructive; and, after they have finished, I try to sum up the opinions and to add something of suggestion as to how the story might be improved.

The stories that are not read aloud I return with a written criticism as competent and helpful as time and intelligence permit.

As a relief from the possible monotony of uninterrupted reading and writing of stories, there are two collateral undertakings that I have found profitable. The first is an analysis of dialects, the purpose of which is not

so much the mastery of any one as it is the general gain in facility in the reproduction of human speech—especially of the colloquial and vernacular.

The second is an examination of the magazines. The objective in this case is the understanding of the fictional policies of the editors. But while the student is doing this, he is expected to learn all that he can about the magazine—its background; its editorial policies; its contents; its business and advertising practices; its physical make-up; and so on. By this means the young writer is introduced to the great business of publishing. He learns to establish a connection between the stories he is writing and those that expert and hard-boiled editors are actually printing. The result is, in most cases, disillusionment; but disillusionment is necessary. I have little use for writing *in vacuo*. A story is written to be read, and it is well for the student to find out as early as possible just what kinds of stories are read.

I like to have my students think of themselves as possible contributors to the magazines. It happens that, of late years, there have always been students on the campus who have succeeded in selling a few stories, and their success is always an incentive to the others. Among former students are a number, now, who are marketing regularly, and at least one who is an outstanding figure in the field of fiction. The support of these *arrives* is always valued. The tendency of the interest in creative writing to crystallize in organizations known as honorary societies is another source of stimulus that is encouraged.

FROM the foregoing it might appear that too great emphasis is placed upon the professional, commercial side of story composition. That is a possible danger, I must admit. But I confess also that in the fault—if it be a fault—I am quite unconscionable. It is but a means to an end. And that end is *interest*. A class in short-story writing without interest would be unthinkable. This association of the work of the class with the world of professional authorship makes the class work real and vital; gives it validity and direction; relates it directly to human experience. And I submit that such an attitude, even though it be nothing more than an attitude, has a definite cultural value.

Wolves in Sheep's Clothing

Motion-Picture Revising and Selling Agencies That Prey Upon Society; With an Attempt to Explain Why They Are Tolerated; Technical Ramparts of Defense

A Statement by the Editor

WE HAVE expressed our convictions upon the chances that await (or rather, do not await) the unknown author aspiring to become a successful scenario writer. We have given the serious consideration it deserves to the report of the Authors' League of America showing that, out of 42,000 scenarios submitted in a year by unknown writers, the producers acknowledged having accepted only four. We have supplemented this by our own investigations revealing the state of affairs in filmdom. We have, at a pronounced financial sacrifice, closed our columns to the advertising of scenario schools, revising and selling agencies, copyrighting concerns, and the like, which present falsely alluring pictures of the fame and fortune that await aspiring scenarists.

As a consequence, we are being deluged with inquiries from readers as to the ability of this or that school or agency to make good their implied promises and to sell scenarios.

To all such inquiries our answer must inevitably be the same. There being practically no market for original scenarios by unknown writers, no agency can sell your work. It is not a question of finding the right agent—as many readers seem to think: the fault is not with the agents, it is with the market. The producers as a whole stand committed to a policy of using published books and plays and the work of established authors and scenarists for their motion-picture material. That is the situation today. Some producers say they are willing to consider stories by unknown writers—but they do not buy any. The situation may change—we hope it will change—but there is less sign of its doing so than the propaganda of those whose self-interest is involved would have us believe.

The agencies offering selling service to writers of scenarios would, no doubt, be glad to place the work of their clients. The sad phase is that they keep right on going after

clients in spite of knowledge that they cannot secure the results their clients hope for and are led to expect.

It will be noted that their advertising, no matter how glowing may be its pictures of the wonderful fortunes awaiting the aspiring writer who seeks their aid, always contains a guarded statement such as the following:

The fact that we submit a contract does not, however, indicate a belief on our part that you will profit financially by accepting same.

THIS, or a similar statement, unobtrusively inserted in the text, is the thirteen-inch armor of the shrewd revising agency. Without it the concern could not exist. With this deftly inserted clause it is able to render futile the investigations of postal authorities and better-business bureaus; it is able to get its advertising into supposedly reputable magazines; it is able to "rope in" thousands of the unwary.

The experienced writer of "come-on" literature knows that at least nine out of ten readers catch only the glowing headlines, the alluring half-promises, the urge to "Throw off doubt and indecision! Determine to think!—to act—to DO!" An occasional reader may have his attention caught by such phrases as:

However, neither this nor any other statement which we make in any of our literature should be accepted as indicating that we believe that your manuscript will be purchased by a producing company.

But of the few who take cognizance of this passage, many are likely to reason that it only proves the honesty of the concern.

It does nothing of the sort. Such phrases were inserted upon the advice of a clever lawyer, who saw that the literature without them would be construed as making promises impossible of fulfillment. They are ramparts of defense. A postal investigation is met by the bland assertion: "We

did not promise the client anything. We never promise anything. Read that statement, which appears in our literature." And so the postal investigation stops. And so every investigation will stop until such investigations are conducted by persons able to see below the surface, and capable of stepping over the legal technicalities by which schemers protect themselves.

CONCERNS of the type mentioned—we are dealing now with the revising and selling bureaus, not the schools—know that they cannot sell scenarios to the producers. They cannot even claim to have made recent sales. Yet they keep on. The same multigraphed letter is employed to fool one "sucker" after another—the wording about as follows:

After a careful study of this work we are indeed pleased to be able to advise you that we consider the idea or subject to be a quite suitable one for a moving-picture production. We believe that by making such revisions as we consider necessary, we will be able to produce a finished manuscript that will meet with your complete and enthusiastic approval. It is therefore our pleasure to submit to you a prepared contract, etc.

The contract always calls for payment by the author of a certain sum. In case of one concern, which is representative of the majority of revising and selling bureaus, this sum is invariably \$36.

We may pause here to consider an interesting fact: No manuscript submitted to one of these concerns has ever been regarded as salable in the author's own language. The "central idea" in every instance is "remarkably good"—but all of the stories need revision—at a stated fee. After such revision the agency will submit it to ten markets *without charge*. Its responsibility ends with this munificent offer.

Having submitted his manuscript, the aspiring scenarist now becomes the target for a bombardment of "follow-up" letters. These letters, all multigraphed, are "filled in" so that to the inexperienced they resemble personal letters. Form Letter No. 1, with the \$36 contract, is quickly followed by Letter No. 2. Then, after a few weeks' interval, follows Form Letter No. 3, reducing the price to \$24, and then, after another interval, Form Letter No. 4 containing the following multigraphed statement:

I have taken the opportunity to look through our records relative to the script you sent us and

I find that after reading it I made a special notation upon one of our forms, indicating that I considered your story to be among the BEST of those we have received. Because of this fact I am going to make you an offer which I feel obliged to limit to a select group, who, like yourself, have succeeded in writing material that appeals to me much more strongly than the average run of stories that I receive. I am going to lift the burden of payment from off your shoulders almost completely.

This letter is accompanied by a contract reducing the fee to \$12 (a balance of \$24 to be paid "after sale of manuscript," which, translated, means never). And lest the author may entertain doubts that he is being especially favored, the letter goes on to say:

In this way I assume two-thirds of the risk and you one-third. Certainly you can't hesitate NOW. Surely you can't quibble about an offer like THAT! Don't overlook the very important point that I am not making this wonderfully liberal offer to EVERYBODY! It wouldn't do! There are only JUST SO MANY cases like yours that I can handle on this basis and your story impressed me as being one that I would PARTICULARLY LIKE TO WORK UPON. Now that everything has been made easy for you—every last obstacle swept aside, I shall look forward with confidence to hearing favorably from you within the next few days.

True, the letter is somewhat vague as to the reason why the reviser would particularly like to work upon this client's story; but the eager scenarist overlooks that point. He assumes, of course, that the expert who is going to put his idea into shape likes the story because he sees salable possibilities in it. The canny writer of the letter does not say this—but of course he cannot be blamed if the aspirant makes such a natural assumption.

Form Letter No. 5, bristling with capitals, comes trotting along a few days later. It tells of the great interest of the scenario editor of the company in the client's story—an interest that will never flag until he gets that \$12! For example:

But he liked YOUR story! He wants to do what he can to help YOU climb the literary ladder to the highest pinnacle of success! WE MUST SELL YOUR STORY. THIS CHANCE IS NOW HERE! Remember, it is YOUR story, YOUR work, YOUR inspiration and yet WE have enough faith in it to be willing to give up the major portion of our immediate profit upon this transaction, in order to make things easy for you.

The sliding-scale series of contracts which are submitted to the author contain nothing, of course, except an agreement on the part of the author to pay the concern a specified

sum of money for revision. The revision, in such instances as have come to our attention, consists of little more than a recopying of the manuscript.

THE victim, of course, sees only one series of follow-up letters and contracts. He would probably view the scheme in a different perspective if he could see—as we have done—the same multigraphed letters addressed to many different persons, expressing vast admiration for what frequently are the most commonplace and even childish attempts at scenario-writing, assuring the authors that these effusions need only the magic touch of the reviser to become eligible for screen honors, encouraging, urging and cajoling them to “come through” with that necessary \$36, \$24, or \$12.

It is strange, but not altogether incomprehensible, that many intelligent persons “fall” for this sort of buncombe. It is strange that the government allows wolves in sheep’s clothing to prey upon society. It is strange that magazines supposedly edited for their readers will carry such advertising, and thereby stand accessory to the robbing and exploiting of these readers.

Frankly, THE AUTHOR & JOURNALIST hesitates to accuse its contemporaries of doing this with venal intent. We prefer to

believe—and do believe—that they have not been awakened to the realities of the situation. They have failed to see—as we ourselves acknowledge having failed to see for a time—the menace back of the fat advertising contract, which buys not only space in the magazine but the mantle of its respectability.

WITH postal authorities and other investigating committees helpless to protect the public because this knavery is all carried on within the technicalities of the law; with periodicals afraid to turn down advertising contracts backed by cash; with a public “fed up” on wild tales of fortunes to be made in scenario-writing and scrambling to get some of the supposed “easy money”—it may seem that we have undertaken a hopeless task in the endeavor to right this condition. All we can hope to do is to spread a little light in the darkness. Our responsibility for the methods of these concerns ends with our own attitude toward them. We have turned down their contracts and refused their advertising. Having thus cut the bonds of self-interest which might (and very likely would) influence our utterances about the scenario-writing situation, the motion-picture schools, and the selling agencies, we can at least tell readers the truth.

After all—there is nothing so invigorating as freedom!

Agent Who Handled Film Rights of “The Covered Wagon” Confirms Our Report

Dear Mr. Hawkins:

For fifteen years I have been a literary agent and play broker and from my knowledge of the motion-picture game I agree with you entirely in the stand you have taken with regard to the photoplay situation. There is positively no present market for the original photoplay. The motion-picture rights to published fiction and produced plays are the only negotiable vehicles for screen use.

The very little original stuff that is used is written by the staff writers that are employed by the various producers, and the outside writer has not even a chance in a thousand. Also, the original photoplay is seldom suitable for feature production and there is no present call for short subjects.

Some years ago in the infancy of the motion-picture game I sold from fifteen to twenty-five photoplays each week at from \$15 to \$500 each, but this business is a thing of the past, the glory of which has been kept alive only by the advertisements of the photoplay schools and the agents who specialize in reading fees and revision work.

You cannot advise your readers too strongly that the one and only present-day way to break into the picture game is to obtain publication or production first and to reserve screen rights for their fiction and plays.

In any event, there is no screen hope for the amateur writer. Since it became known that the Famous Players-Lasky production of “The Covered Wagon” was placed through this office, I have received over a thousand original photoplays in which the authors tried to write a similar plot. Out of the entire lot there was not even one that could have been offered for production.

Sincerely yours,
RICE & LA SALLE, LITERARY AGENTS AND PLAY BROKERS,
FRANK HENRY RICE.

The Barrel

Out of Which Anything May Tumble

Witter Bynner's Ten "Don'ts" For Poets

WHEN recently in Santa Fe, New Mexico, I had the pleasure of seeing Witter Bynner, one of the conspicuous figures in American poetry today.

He lives on the winding College Street in an interesting adobe house adorned with his Indian and Chinese collections of paintings and other works of art. But before the visitor enters, his attention is attracted by a neatly lettered sign prominently displayed on the door. It reads:

THIS DOOR WILL NOT BE OPENED

BEFORE 11 A. M.

TO MAN, DEVIL OR GOD

Concerning this sign the following incident is related: Early one morning a young woman who had but a few hours to spend in Santa Fe hurried up the hill leading to the poet's home, where she arrived out of breath and apparently out of luck, as she had to take a train before eleven o'clock. But nothing daunted by the warning sign, she pounded on the door persistently until at last she was rewarded by a gruff voice from within:

"It's not eleven o'clock; can't you read that sign?"

"But," replied the lady sweetly, "it doesn't say that the door will not be opened to women."

She was admitted.

Mr. Bynner, wearing his green flannel shirt, red tie, black bowler hat, and when it is cold, his great fur coat, pays his social visits and attends to various other duties in the daytime. When nearly everyone else has retired for the night, he goes to work. His creative hours are from two o'clock in the morning to six; the remaining five hours up to the "dead line" announced on the door are sufficient for his sleep. Mr. Bynner believes that he can do his best work when silence is complete and the distractions of daytime are not present to disturb him.

The poet left recently for New York, but only with regrets. "Before one is thirty," he said, "New York is a great place for the artist. The desire for excitement such as the metropolis can well furnish is natural up to that age, but after one has passed thirty a place such as Santa Fe is much better to live in. One is here less influenced by others' ideas and he can work more seriously and earnestly."

Witter Bynner is forty-one years old, and is contributing editor to many magazines. He has published several volumes of poetry, a book of short plays, and is engaged at present in translating many poems from the Chinese. As readers know, he annually offers a \$100 prize through the Poetry Society of America for the best undergraduate poem. He has twice been to the Orient and he spent last summer in old Mexico with D. H. Lawrence, the English novelist.

I asked Mr. Bynner for some word to give to beginning writers of poetry, and he called my attention to his "Don'ts for Poets," which appeared in the Mexican magazine *Palms*, of which he is an

associate editor. He gave me permission to reprint the editorial in *THE AUTHOR & JOURNALIST*, and as it contains in very few words comprehensive and practical advice, I am glad to reprint it.

TEN COMMANDMENTS FOR POETS

- I Don't be a poet, or marry, or use adjectives, as long as you can help it.
- II Don't secrete words from both thought and emotion, for the sake of a verbal intrigue.
- III Don't let lines fix themselves in your head before they run their course, lest they be on their mark and get set, but never go.
- IV Don't, by connecting the words in a line, disconnect the line from the stanza nor, by connecting the words in a stanza, disconnect the stanza from the poem.
- V Don't use two images when one will do better, nor any at all that are graven.
- VI Don't let poets who prefer to be monkeys deter you from being a person.
- VII Don't be daunted by don'ts.
- VIII Don't be cornered, or pigeon-holed by form, fashion, label, fear, habit, critic, or editor.
- IX Don't write a book, but a life.
- X Don't think a book is finished until you are.

David Raffelock.

☆ * ☆

Have We Been Answered?

IT IS not surprising that *The Story World* and *Photodramatist*, a magazine published by the Palmer Photoplay Corporation, in its March issue should attempt to refute *THE AUTHOR & JOURNALIST*'s report upon the scenario market situation.

We are somewhat disappointed that *The Story World* submits practically no evidence except such evidence as we had published and carefully sifted in arriving at our conclusions. However, although we do not believe readers will find anything in *The Story World* article that has not already been brought out in our discussions of the subject, we suggest that those who can do so secure the March issue, so that they may weigh the Palmer arguments against our findings.

The article describes *THE AUTHOR & JOURNALIST* as "greatly misguided," disposes of its arguments as "so absurd that . . . they do not deserve an answer," and accuses Mr. A. G. Birch, author of our leading article for January of being "misinformed."

As to this, we are not permitted to give Mr. Birch's full credentials, but we know that he is too conversant with the inside facts to have been misinformed. Moreover, his article was published, not because it represented his personal opinion, but because it summarized information which came to us from a great number of disinterested sources.

The Story World accuses us of "ballyhoo-ing our astuteness to the world," of "making a grand-

**The Criticism Department of
THE AUTHOR & JOURNALIST Is
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Helpful Service to
Writers**

Professionals as well as beginners turn to this authoritative department, conducted by the editors of *The Author & Journalist*, for assistance with their writing problems.

**What Is an Author & Journalist
Criticism?**

No two criticisms, of course, will be alike. The endeavor in each case is to give the student the kind of help that will fit his case.

As to length, the criticism will contain as many words as are necessary to cover the occasion. The average short-story criticism contains from 1000 to 2000 words; it may contain more, and long manuscripts require correspondingly more detailed discussion.

It tells the writer whether his conception is good or inferior, and why; whether it is in line with editorial demands and what changes are necessary to bring it into closer conformity with the requirements. The plot, characters, style, incidents, introduction, climax, conclusion and other features are dwelt upon, at whatever length may be necessary, and suggestions for improvement, both general and specific, are made.

Finally, the criticism deals with the commercial possibilities of the manuscript, and a list of markets to which it seems best adapted is furnished. If the manuscript contains no possibilities of sale, the author is frankly informed of the fact, and is shown, as far as possible, how to turn out better work in future.

In other words, each criticism is a helpful lesson. A series of criticisms constitutes a liberal course in story-writing, to the writer who is capable of profiting by experienced instruction.

All criticisms are handled personally by Mr. Edwin Hunt Hoover, associate editor and a successful story-writer.

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THE AUTHOR & JOURNALIST

1835 Champa Street, Denver, Colorado.

stand play," and of joining the "muckraking" class. The poniard strikes home! But although we shrank from the possibility of facing such a charge as this, we deliberately chose to attract attention to our findings—believing that any half-hearted effort to stem the tide of scenario-school propaganda would be wasted. There are times when mild-mannered dignity is out of place.

The Story World opines (very ingeniously) that Mr. Birch was unduly influenced by entrenched scenarists who are jealous of the younger generation. It contends also that *THE AUTHOR & JOURNALIST* evidently attaches much importance to the Authors' League report on the photoplay situation. In this it is entirely correct.

Concluding, the article sets forth the results of a recent canvass among Hollywood producers, twenty of whom, it is stated, profess themselves as definitely in the market for original stories.

This bears out our statement that the producing companies do maintain reading departments and are theoretically in the market for scenarios by unknown writers. The distressing feature, however, is that they do not buy them.

The Authors' League committee discovered, in summarizing the answers to an exhaustive questionnaire, that the producers of America acknowledged having received in a year more than 42,000 manuscripts from unknown writers, out of which they accepted a grand total of four!

Odds of one to ten thousand are rather unfavorable, to say the least. Even assuming, for the sake of argument, that forty original manuscripts from unknown scenarists were accepted last year, the odds are one to a thousand. There's no harm in bucking such a game, if you regard yourself as equal to it. But scenario-school propaganda usually "ballyhoos" the exceptional cases and neglects to mention the 999 aspirants who are slighted by fortune.

Despite efforts of the scenario-school organ of propaganda to belittle the Authors' League report, we fail to see that this report has been discredited in any particular.

In their letters to clients, interested concerns are wont to dispose of our disclosures by commenting: "It is rather significant that *THE AUTHOR & JOURNALIST* is itself interested in instruction by correspondence."

This attempt to discount our sincerity falls rather flat when it is considered that we have never included scenario-writing in our correspondence instruction, and that, on the other hand, we do continue to carry advertisements of schools of story-writing and of others offering literary service which is in competition with our own!

✱ ✱ ✱

United Through a Novel

ARTHUR Preston Hankins, novelist and short-story writer, could have woven no more unusual plot than the plot of his own life, wherein he found by chance his 22-year old daughter of whom he had lost trace through family vicissitudes when she was six months old.

Among other books, Hankins wrote "The She Boss." His daughter, Josephine, came upon a copy of it in Houston, Texas. Seeing the name, "Arthur Preston Hankins," in the fly-leaf, she was

*The first of a series of unusual books for writers published by
THE AUTHOR & JOURNALIST at low prices*

Conscious Short-Story Technique

BY DAVID RAFFELock

Associate Editor of The Author & Journalist.

CONSCIOUS SHORT-STORY TECHNIQUE seeks to make the reader aware of the technique of the short-story. It does not set out to teach anything—except the value of clear thinking. Essential elements of a story are reviewed in a concise, understandable manner.

This is not a book of "shoulds" or "don'ts." Mr. Raffelock is aware that exceptions prove the rule, and he also knows that the exceptions frequently make the best stories. In his work he presents various sides of short-story technique so that the writer may become aware of them; then he encourages and leads the way to clear thinking, which will enable the reader to choose for himself.

CONTENTS

The Place of Technique
The Importance of Situation
Story Sources

Determining the Angle
The Use of Human Interest
Synthetic Characterization

Fixing the Basis of Action
The Final Punch
Writing the Story

Conscious Short-Story Technique marks a departure from the usual book on fictional technique. The author's ideas are not forced upon the reader; he is encouraged to think out his own ideas.

Every writer or student of fiction should have this book. Own the complete series and begin by securing a copy of the first edition of **Conscious Short-Story Technique**. Other books will be issued from time to time.

Price (Including Postage), \$1.10

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Order from the Book Department

THE AUTHOR & JOURNALIST, 1835 Champa Street, Denver, Colorado.

convinced it was her father, whose picture and story she had treasured through the years.

She at once wrote the publishers of the book for the author's address. After a delay it was sent, and immediately she addressed a letter to her father at San Anselmo, near San Francisco. The remarkable story of their reunion has been widely featured through the press.

☆ ☆ ☆

How Do You Sit While Writing?

MUCH has been written and said as to the technique of writing, but nowhere have I read anything about how to sit.

I used to sit hour after hour in one position, hunched over, plugging away like mad, and when I had stood it as long as I could, would quit completely fagged and useless for the remainder of the day. At last I formed a new habit which I have followed for some time now, and after hours of work I get up from my desk perfectly fresh. I make it a point to leave my desk every forty minutes, touch the floor ten times with the palms of my hands, walk up and down stairs twice, swing my arms in a circular motion ten times forward and ten times backward, and drink a glass of water. Often I vary my exercises a little.

Just try this method for one day of writing and see how refreshed you will feel. No tired stiff muscles, no aching back and neck, no strained hole-burned-in-the-blanket eyes. After trial, I am sure, you will make this a regular practice.

Bertha Lyon McKinney.

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here is a book of rare helpfulness. It treats the very things that make for strength and individuality in your English style, giving you a background understanding of the language that makes for its most effective use. And besides, it is a fascinating book to read.

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Authoritative!

JULIAN KILMAN APPROVES THE S. T. C.

This adds another name to the list of well-known authors, editors, and educators who have substantially praised the AUTHOR & JOURNALIST'S SIMPLIFIED TRAINING COURSE IN SHORT-STORY WRITING.

Dear Mr. Raffelock:

I have gone through the five group lessons of your Simplified Training Course in the short-story and find it most excellent. What is evident is that the scheme of the course has been conceived by someone who has actually written the short-story.

This is shown again and again. The course is stimulating and covers the whole field of the work. I am using it as the basis of my instruction in the course on the short-story which I am giving in the evening school of the University of Buffalo.

Sincerely,

Buffalo, N. Y.,
December 8, 1923.

JULIAN KILMAN.

Julian Kilman is known as the author of more than a hundred stories which have appeared in forty different magazines of various type, including *Atlantic Monthly*, *Smart Set*, *Double Dealer*, *Brief Stories*, *Saucy Stories*, *Black Mask*, *Action Stories* and many others. One of them, we note, was triple-starred by O'Brien in his "Best Stories of 1922," indicating high literary merit, while three of his stories receive a single star for merit in the "Best Short Stories of 1923." Mr. Kilman, as his letter indicates, is instructor in short-story writing in the University of Buffalo. Readers of *THE AUTHOR & JOURNALIST* will remember his article, "Writing for the Two Million" which awoke such a storm of comment. That the author of this caustic article should find so much of value in the Training Course is especially gratifying.

WHAT DO THESE APPRAISALS OF S. T. C. SIGNIFY?

H. Bedford-Jones, perhaps America's most prolific author, said: "I wish I had struck such a course as the S. T. C. Its five lesson groups should give a great deal of help to whoever digs into them and works."

Lemuel L. DeBra, author of many stories, said: "It seems to me you have an exceptionally fine course. It is intensely practical, up-to-the-minute, and for this reason worth the price to anyone who will study it."

G. Glenwood Clark, author and university instructor in writing, said: "Your course can be grasped by the student to such good purpose that he can, if he has any innate ability, produce competent material. I am convinced you have the most practical, the most teachable and the most effective course I have ever seen."

Arthur Preston Hankins, novelist and screen writer, said: "My temples are gray from having to learn by years of practice and experience what, for example, page 22 of the Second Lesson Group teaches in three minutes. I am sincere in saying that no student of the short story who actually believes that he has it in him to write salable fiction, can go wrong by studying the Simplified Training Course."

Harry Stephen Keeler, editor and author, said: "It is my firm conviction that if either a neophyte or a successful author who retains a desire to write fiction will follow out your course from the first page on, completing each one of the assignments, he is going to feel himself, by the time he finishes the last assignment, attaining a mastery of his tools, and he is going to hold a firm footing in the elusive field of writing."

These and similar comments by well-known writers bear out our own belief that the S. T. C. is the best and most easily understood course of instruction in writing to be obtained today. Our booklet, "Short-Story Technique by the New Method," contains actual instruction pages taken from the course, and will give you an insight into the methods of the S. T. C. Mail the coupon below.

THE AUTHOR & JOURNALIST,
1835 Champa Street, Denver, Colo.

Please send me, without obligation on my part, your free booklet, "Short-Story Technique by the New Method," and full information about the Simplified Training Course in Short-Story Writing.

Name

Address

.....

The Wit-Sharpener

Prize Contest Report

THE February Wit-Sharpener proved to be a poser for even the most hardened and faithful contestants. Many devoted themselves assiduously to the solution of Hugh Straghan's dilemma as to purging himself of the crime committed in his youth, and left stray ends of plot floating in thin air, giving the impression that they—or the courts or Straghan—would attend to the matter of Pirkle later. (The pun on "percolator" is so obvious that judges were relieved to find no plays on it among the solutions.)

Many ingenious devices were submitted for the extrication of the police chief from his difficulties, but most of them fell short on credibility—as, indeed, they well may have done, for the problem is difficult to solve effectively. A number of contestants, despairing of a logical solution with the premise as a restriction, proclaimed that Jim Pirkle, Straghan's victim in the killing episode that brought about the crisis in the police official's life, had not really been dead; and Jim, turning up conveniently, exculpated Straghan and, incidentally, brought about the conviction of his own brother for outlawry. This idea would be all right if the problem had not definitely stated that Jim was dead; but as it did, the judges were forced to disqualify a number of manuscripts that might otherwise have been possible prize winners.

A large number of solutions caused the too-convenient death of Joe Pirkle before he had a chance to "squeal" on Straghan, thus giving an artificial and hackneyed tone to the story's development. Also, those who permitted Pirkle to escape—with Straghan's connivance—spoiled the chief's character and left the story incomplete—because Pirkle was at large and still possessed of the information that would ruin Straghan's career at any time he chose to use it, either directly or indirectly. Pirkle also had as an additional weapon for blackmail the charge that Straghan had assisted a fugitive from justice to escape.

In fact, the judges did not find the "perfect answer" to the problem, which was:

Hugh Straghan, in young manhood, kills a friend, Jim Pirkle. As he turns to flee, Jim's brother, Joe, grapples with him. Straghan escapes.

He wanders to a distant city, goes straight, marries, rears a family. At length he is elected chief of police.

A certain gang is giving lots of trouble. Different members are arrested, but each in turn refuses to squeal on "the man higher up." But at last one is apprehended who consents to turn state's evidence. Straghan and his lieutenants unconsciously lean forward to catch the name that will fall from the traitor's lips. It is—Joe Pirkle!

First prize goes to Miss Inez Gould, Breece, New Mexico. The denouement of her story gives the reader a satisfactory explanation of the nature of Straghan's crime and develops the situation to a point where it is unnecessary for the chief to go into a court of law for his justification, acquittal and expiation for the shooting of Jim.

One knows—or at least the judges feel confident—that Hugh was at peace with his conscience. He had killed his man not only justifiably but in self-defense, and there are perfectly obvious reasons why a grave injustice would be wrought by bringing Straghan to trial—the humiliation of Mrs. Straghan because of publicity, and the disgrace of the illegitimate son who had been shielded from knowledge of his origin—for the foregone result of an acquittal. It is doubtful whether a dyed-in-the-wool crook such as Joe Pirkle would conduct himself in so gentlemanly a manner as he does at the conclusion. This latter phase could, however, be convincingly motivated in more space.

First Prize Winner:

"Joe Pirkle!" As the name falls from the lips of the man, Chief Straghan feels as if the universe is tumbling about his ears. Outwardly calm, he demands, "Where is Pirkle?"

"In a dump down on Florida street. He was hurt yesterday in an automobile accident and is laid up," replied the man."

Chief Straghan goes to see Joe Pirkle, who recognizes him as the slayer of his brother. Although Pirkle has been mortally injured in the accident, he makes an effort to crawl from his bed and kill Straghan. The chief forces him to lie down. He then tells Pirkle the reason of the quarrel that had resulted in the killing of Joe's brother. Jim Pirkle, he explains, had, with his dashing ways and good looks, won Straghan's sweetheart from him. Jim induced the girl to go with him to another state where they were married. He tired of the girl in a few months and then brutally told her the marriage was a fake, that she could go back and ask her old sweetheart, Hugh Straghan, to marry her. Annie Moore came home broken-hearted and crushed with the disgrace that she felt would follow. She told Straghan her story. He found Jim Pirkle and, after a bitter quarrel, in the heat of a just anger, Straghan shot Pirkle.

When Straghan was established in a distant state, Annie joined him and they were married.

"My oldest boy is your nephew, Joe Pirkle. I have done my best by the boy and intend to make a man of him. He is in high school now."

Joe Pirkle holds out a shaking hand to Chief Straghan: "I did not know the truth. I guess Jim deserved more than he got."

The Chief grips his hand. "If you pull through this, Joe, you must go straight."

But Joe Pirkle is called to a higher tribunal than any earthly court.

Mr. Sol Katz, 260 Convent Avenue, New York, was voted the three-dollar award on the strength of the originality of his solution. By "originality" we mean that his was the only development that took cognizance of a very apparent and simple way out for Straghan, if we assume that Pirkle had not yet recognized him.

This solution does not, unfortunately, offer much chance for drama; neither does it take into con-

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Springfield, Mass.

sideration the moral phase of the case. As "sympathetic character," Straghan would have rounded out the story better by, in some manner, putting himself and the reader at ease with his conscience—if he had one.

Second Prize Winner:

Straghan's reaction to the mention of the name Joe Pirkle was an inward tautening of his muscles and a firm grip on the control of his features. The name meant nothing to his lieutenants, beyond his being just another criminal.

After listening to the squealer's story, Straghan gave orders to his aides to get Joe Pirkle.

It was not necessary that Straghan, in his position as chief of police, should come into contact with any prisoner unless he chose to do so. Pirkle could have no knowledge of the identity of the Chief. Straghan felt absolutely safe so far as Joe Pirkle was concerned.

He therefore turned the case over to his assistants, who collected the evidence, and in due time the district attorney prosecuted the case in court, with the result that Pirkle received a life sentence for his many crimes.

Straghan never saw the man and took exceeding good care that Pirkle should never see him, and thenceforth gave no further thought to Pirkle as a possible menace to him. If there was one thing in the world that caused Straghan less worry than another it was Joe Pirkle. And his judgment was vindicated. Three years before Straghan was retired on an honorable pension, Joe Pirkle passed to his last resting place in the prison burial ground.

The third prize winner, submitted by Dorothy Moore Garrison, of Wolton, Wyoming, has some unique features. Straghan rights a wrong which he committed at the time of the killing of Jim Pirkle, even though doing so may mean his own ruin. There is a sort of "poetic justice" done here which commends itself for ingenuity.

Third Prize Winner:

Hugh is amazed, as he knew Joe to have been an honest, high-minded youth; but he has him sought out and arrested. Upon examination, experts declare that Joe is mentally unbalanced, his condition having been brought about by a blow on his head received in his youth. He is committed to an institution. Hugh remembers that he struck Joe with a heavy stick of wood while struggling to escape, and so has a double burden on his conscience—the death of Jim and the ruin of Joe.

He decides to try to make amends even at the risk to his own future. He employs a noted surgeon to operate on Joe Pirkle's head. After long months Joe recovers. The operation has been a success.

Joe is mentally normal. Learning the circumstances relating to his operation, he demands to see his benefactor. Hugh steels himself and goes to him. In the hospital the two men face each other. There is a long silence. Hugh sees recognition dawning in the other's eyes. Then Joe holds out his hand.

"Let sleeping dogs lie!" he says. "I realize that it was either you or Jim, and that Jim got what he deserved. Besides, you have saved me from worse than death."

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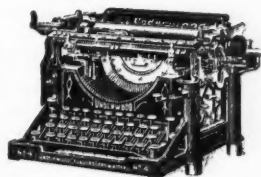
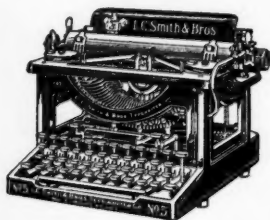
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Wit-Sharpener for April

FOLLOWING the usual plan, we will this month set for contestants the task of devising problems for ensuing wit-sharpener. In previous contents of this type the prizes have gone to those who devised the best mystery situations, the best dilemmas, etc. This time, it has been decided to ask for problems of character development.

It is a more difficult assignment than usual, but we have hopes. Do not solve the problems—that will be done later, when future wit-sharpener are submitted based upon the prize winners.

For the best problem a prize of \$5.00 will be awarded, for the second best \$3.00, and for the third, \$2.00.

CONDITIONS: The problem, as completed, must not contain more than 300 words. It must be typed or legibly written. Manuscripts are returned only if stamped envelopes are enclosed. Only one problem may be submitted by each person.

In addition to the cash prizes, the contest editor will mail a brief criticism upon each of the six manuscripts regarded as next in order of merit.

Manuscripts must be received not later than May 1st. Winning outlines will be published in the July issue. Address the Contest Editor.

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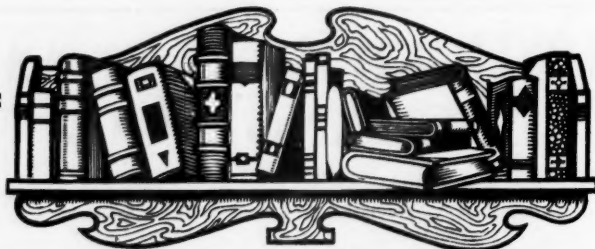
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By Arthur Sullivant Hoffman (editor of Adventure).....Postpaid \$1.65

One of the most encouraging and practical books ever published for the writer. Aimed directly at the faults that are the chief causes of rejection. Makes clear the editorial standards of judging fiction. Mr. Hoffman reduces the theory of fiction to utmost simplicity. "Creating the illusion." Fully grasping Mr. Hoffman's fundamental idea, the author needs no other technique. A return to the solid foundation of underlying elementals.

FICTION WRITERS ON FICTION WRITING,

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The editor of Adventure Magazine asked 116 leading authors twelve vital questions with reference to their working methods. Their answers are not only interesting but highly instructive. Among the 116 are Robert W. Chambers, Joseph Herge-sheimer, Robert Hichens, Emerson Hough, Sinclair Lewis, Kathleen Norris, Sir Gilbert Parker, Booth Tarkington, Honore Willsie, Henry Kitchell Webster. A book of great value for all members of the writing craft. Those who have Mr. Hoffman's "Fundamentals" will want this also.

THE BUSINESS OF WRITING,

By Robert Cortes Holliday and Alex. Van Rensselaer....Postpaid \$2.15

A practical guide, especially for the young author. Treats of the painfully commercial yet painfully necessary side of writing—what a writer should get for his work and how best to get it. Lays down hundreds of practical rules.

CONSCIOUS SHORT-STORY TECHNIQUE, David Raffelock..Postpaid \$1.10

Encourages clear thinking on writing problems.

THE 36 DRAMATIC SITUATIONS, By Georges Polti.....Postpaid \$1.65

A catalogue of all the possible situations that the many relations of life offer to the writer. A standard book of great importance.

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THE AUTHOR & JOURNALIST, 1835 Champa Street, Denver, Colo.

The Literary Market*(Continued from Page 3)*

Dream World, 1926 Broadway, New York, "pays 2 cents a word on acceptance for short-stories of 2000 to 5000 words," writes the editor, Roger Daniels. "We use stories having a love interest of strong romantic appeal. We particularly want first-person stories, but they must have plots."

A Child's Garden, a new juvenile published at 2161 Center Street, Berkeley, Calif., sends this statement: "We are in the market for 1500-word articles dealing with nature; stories of 1500 to 2000 words, preferably with Western atmosphere; jokes and puzzles, suitable for children. We are overstocked with verse. Payment is made on publication at ¼ cent a word."

McClure's Magazine, 80 Lafayette Street, New York, has been purchased from the F. M. Lupton interests by S. S. McClure, who will continue as its editor. The size of the magazine will be changed beginning with the May issue. Its general policy, it is understood, will remain unchanged.

D. Appleton & Company, book publishers, 35 W. Thirty-second Street, New York, have absorbed the Stewart, Kidd & Co. lines, and their program hereafter will include the Stewart, Kidd outdoor books, dramatic works and play collections.

Alfred A. Knopf, book publisher, has moved from 220 W. Forty-second Street, New York, to the Heckscher Building, 730 Fifth Avenue, New York.

G. Howard Watt, book publisher, has moved from 558 Madison Avenue, New York, to 1819 Broadway, New York.

Readers' Syndicate, Inc., 799 Broadway, New York, is conducted in conjunction with *Action Stories* and *Novelets*, published at the same address. It does not seem to offer an open market. Under title of "Moments of Life" it syndicates fiction—a series of daily short-stories. These, however, seem to be stories already published in *Action Stories*, for which it buys all American serial rights.

The Oasis, and *Life's Problems*, edited by C. Grand Pierre, 158 W. Seventy-second Street, New York, solicit contributions on advanced thought and practical psychology subjects, astrology, numerology, mysticism, symbolism, and very short stories having a direct bearing on these subjects. Articles must be of a positively informative nature, not exceeding 1200 words in length. Remuneration will be very moderate.

Norman Fitts, director of *S4N*, Northampton, Mass., states: "Certain short manuscripts are more likely to be printed in *S4N* than anywhere else, and it has occurred to me that there must also be many book-length manuscripts of the same type. I would like to see them. If any pleased me sufficiently, I would gladly take a chance at publishing them on a 50-50 basis—the printing and distribution to be done by myself, and all profits or losses to be shared equally." It is probable that material to please Mr. Fitts would have to be ultra-modern in tendency.

*(Continued on page 36)***JOURNALISM — SHORT STORIES**

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THE S. T. C. NEWS

A page of Comment and Gossip About
the Simplified Training Course and
Fiction Writing Topics in General.

VOL. I, No. 4.

APRIL, 1924.

EDITED BY DAVID RAFFEOLO

IS TRAINING NEEDED?

Writer in Literary Review Insists That Technical Knowledge Is Necessary.

Is there, in the life of every person, material for a good story which he himself is able to write?

This question has had a good deal of discussion and some schools of writing have insisted that not only can everyone write one story, but many. W. L. Werner, State College, Pa., answers the foregoing question in an authoritative manner in *The Literary Review*:

"The theory that every person contains within himself one good book is as absurd as the notion that every person contains one good sculptural pose and one good tune. The theory that this uniquely gifted person can deliver himself of this book, this sculpture, this tune is even more nonsensical. The theory that any fair proportion of such products would attract an audience is still more astounding."

"The suggestion that technical knowledge and industry are not so necessary to literature as to music or to cobbling is monstrous."

The S. T. C. is in entire agreement with the writer quoted above. In none of its advertising has the Simplified Training Course upheld the theory that everybody can learn to write. The point is stressed that a technical training is necessary to the writer who would achieve to the fullest extent the success for which he has the ability. By endeavoring to fulfill this one aim, the soundest in the teaching of short-story construction, the S. T. C. has become the leader in its field.

Willis Cather, Edna Ferber, Zona Gale and Dorothy Canfield are writing the best fiction in America, according to William Allen White, "the mouthpiece of the Middlewest," as the *Emporia* newspaper man has been called.

Frank Harris prints a letter from Herbert Trench in his new "Contemporary Portraits," which shows the difficult time the English writer had. Trench's life was thirty-one years of guerrilla warfare to get leisure to write poetry. He had a half-brother to educate out of his income of 80 pounds a year, two almost fatal illnesses and major operations, and a wife and five children to support during five years when he was so ill that he could scarcely walk home after work.

J. D. Beresford, the English novelist who has twenty books to his credit, began writing when he was sixteen, but when he was a little past thirty he destroyed his manuscripts and started afresh.

A Few Words of Gossip With the Editor

All stories of success in writing are not of the past. A friend of mine spent a long time studying writing and learning the necessary technique. He had prepared himself well, but was unable to make much headway. He was about ready to give up writing as a vocation and take a salaried position. Then one of his stories landed with a semi-monthly magazine and won the editor's favor. More stories were asked for. Now he sells this magazine two stories a month under his own name and two under a pen name. Four stories a month to an assured market is a good enough realization of "easy street" to suit most writers.

"Crazy Man," Maxwell Bodenheim's second novel, was recently published by Harcourt, Brace & Co. I knew Bodenheim quite well while I was living in New York. He was then having a difficult time trying to make both ends meet from the sale of poetry. He and his wife, Minna, operated a tea room in Greenwich Village for a time, called "Bogie's Place."

An interesting commentary on present-day commercialism in literature is the vers libre poem, "To Thomas Gray," by W. K. Jones, an S. T. C. student, in the February issue of *The Lyric West*. Two stanzas follow:

*They say you too: seven years to write
one poem,
Laboring over every line like a telescope-maker
Over a crystal.
What good did it do you?
Cut off from your fellows,
Your thoughts were interned in your
graveyard,
And you became so much a part of
your poem
That school-children today ask,
"Who wrote Gray's Elegy?"*

*Why polish a line
And search for a similar sounding word
To finish the following line?
You could have sold enough verse
To buy the church and all,
If only you were a vers libre poet,
Thomas Gray!*

A group of New York writers and artists recently got out a publication they called "The Folio." It is a loose-leaf affair containing fiction, poetry and drawings by a number of more or less well-known younger writers and artists. The first hundred copies were signed by each of the contributors and ten dollars was charged for each folio. The contributors paid for the publication. The venture has fared quite well so far.

The chief glory of every people arises from its authors.—Johnson.

FICTION FILLS NEED

Ancient Fight Removed From Modern Life Supplied by Stories.

Popular fiction, decried by many persons who take America's literary conscience to heart, may serve a definite function in our modern tame civilization. The adventure fiction, so much in demand today, perhaps supplies in some measure the need which Hilaire Belloc finds essential to life: to do the things that man has done for thousands upon thousands of years, to sail and dig and sing and worship in an enclosed space with a priest chanting a hieratic speech.

Francesca M. Wilson, writing in the *Manchester Guardian*, further amplifies this view by stating that "we certainly also need to come face to face every now and then with dangerous animals," for "now we have civilization, with the wild animals tamed into domestic cats and cows, and the ancient fight has almost gone."

In a definite measure the popular adventure stories keep alive "the ancient fight." It is no wonder that editors are calling for more and more adventure stories.

NEW BOOKS FOR WRITERS

Publishers Issue Helpful Volumes for Authors.

D. Appleton & Co., New York, have published a trio of books that are uncommonly valuable to the writer. "Writing to Sell," by Edwin Wildman (\$2), is a general handbook containing a surprising amount of valuable information. Writers whose chief interest is marketing their stories should not be without this volume. It is not a book to read and lay aside, but one to use for constant reference.

"Growth and Structure of the English Language," by Otto Jespersen (\$2), reveals the influences and elements that have gone to build up the English language. It serves the writer by giving him a broader understanding of his language and enables him to choose words more intelligently. The third of the Appleton books, "English Words and Their Background," by George H. McKnight (\$2.50), is a work of unlimited value to the writer. It will make him understand and better appreciate his language. Mr. McKnight clearly states the position of foreign words that have come into the English language and the status of our new native words that gain entrance through slang, colloquialisms, etc. This volume should be one of every writer's most prized books.

(Note: All books listed here may be purchased from THE AUTHOR & JOURNALIST at the publishers' prices.)

A British Market Directory

Compiled by Charles B. McCray

(Concluded)

Girls' Friend, Fleetway House, Farringdon Street, London, E. C. 4. Serials, 6000-word installments, of school, the stage, domestic life and romance for the girl or woman who earns her living.

Girls' Friend Library, Fleetway House, Farringdon Street, London, E. C. 4. Complete novels, 64,000 words.

G. F. S. Magazine, 39 Victoria Street, London, S. W. 1. Girls' Friendly Society Magazine. Stories and articles.

Girls' Mirror, 11 Gough Square, London, E. C. 4. Serials and novels of 26,000 words of sensational type with strong love interest, dealing with industrial life; working girl heroines referred.

Girls' Own Paper and Woman's Magazine, 4 Bouverie Street, London, E. C. 4. Articles of interest to women with photos and short-stories, 2500 words.

Girls' Own Stories, 46 Shoe Lane, London, E. C. 4. Popular fiction with strong love interest; serials, 60,000 words; short-stories, 8000 words; articles on home and fashions, 1000 words.

Good Housekeeping, 1 Amen Corner, Paternoster Row, London, E. C. 4. Stories, verse, and articles of about 2000 words. Subjects as the name implies.

Grand Magazine, 8 Southampton Street, London, W. C. 2. High-class stories, 2000-5000 words.

Green Magazine, Fleetway House, Farringdon Street, London, E. C. 4. Short-stories and serials with a sporting trend.

Handy Stories, Fleetway House, Farringdon Street, London, E. C. 4. Romantic series, 3000 words; dramatic serials, dress and cookery articles.

Holiday Annual, Fleetway House, Farringdon Street, London, E. C. 4. For older children. Stories, 6000 words, and articles for boys and girls.

Happy Hour Stories, 23 Henrietta Street, London, W. C. 2. Fiction, 20,000 to 25,000 words.

Happy Mag, 8 Southampton Street, London, W. C. 2. Light, cheerful stories, 4000 words.

Home Chat, Fleetway House, Farringdon Street, London, E. C. 4. For girls and women. Serials; short-stories, 1500 to 3000 words. No limitations except that they must be entertaining; bright domestic articles.

Home Companion, Fleetway House, Farringdon Street, London, E. C. 4. For women and working-girls. Serials of domestic types with gripping situations, convincing love element. Love stories, 2000 words. Fancywork articles, 500-1000 words.

Home Mirror, Fleetway House, Farringdon Street, London, E. C. 4. For girls and women.

Romantic, domestic serials and short-stories of 10,000 words.

Home Magazine, 18 Henrietta Street, London, W. C. 2. Fiction; articles of feminine appeal.

Home Messenger, Temple House, Tallis Street, London, E. C. 4. Serials of high moral tone; articles, 1000-1500 words.

Home Notes, 18 Henrietta Street, London, W. C. 2. Love stories, 1000-2500 words, snappily written articles on love and similar topics, 250-750 words; verse.

Home Weekly, Dundee and Thomson House, 12 Fetter Lane, London, E. C. 4. Domestic serials and short-stories of 3000 words.

Home Words, 11 Ludgate Street, London, E. C. 4. A church magazine. Serials, short-stories, sermons, verse, articles of 1500 words.

Humorist, 8 Southampton Street, Strand, London, W. C. 2. Articles on topical and literary subjects, 500-1000 words; humorous verse.

Hutchinson's Adventure-Story Magazine, 34 Paternoster Row, London, E. C. 4. Adventure stories of strong plot, 3000-10,000 words; novelettes of 15,000 to 25,000 words, and full-length serials.

Hutchinson's Magazine, 34 Paternoster Row, London, E. C. 4. Stories of literary merit of all types, 3000-10,000 words; serials.

Hutchinson's Mystery-Story Magazine, 34 Paternoster Row, London, E. C. 4. Stories of crime, mystery, and the supernatural, 3000-10,000 words; novels, 15,000 to 25,000 words; full-length serials.

Jester, Fleetway House, Farringdon Street, London, E. C. 4. Serials and comic sketches.

John O' London's Weekly, 8 Southampton Street, London, W. C. 2., Strand. A literary journal using humor; articles, 450-1450 words; short-stories, 2500-3000 words.

Jolly Book Annual, 35 Paternoster Row, London, E. C. 4. Boys and girls, 10 to 14. Short-stories, 1000-2000; poems, 4 to 12 verses; puzzles.

Lady, 39 Bedford Street, Strand, London, W. C. 2. Articles of interest to women, not over 600 words; stories, 5000 words. Preliminary letter preferred.

Lady's Companion, 18 Henrietta Street, London, W. C. 2. Bright articles for women, 250-1000 words; stories, 2000-3500 words.

Lady's World, 6 Essex Street, Strand, London, W. C. 2. Serials, 40,000-42,000 words; short-stories, 1000-3000 words; series; articles; poems.

Little Folks, La Belle Sauvage, London, E. C. 4. For boys and girls. Serials; short-stories, 1500 to 2000 words; poems; descriptive articles; plays.

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Mascot, 186 Fleet Street, London, E. C. 4. Serials, 60,000-100,000 words, of working class appeal; short-stories, 4000-5000 words; articles of feminine interest.

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New Witness, 21 Essex Street, London, W. C. 2. Topical articles; short-stories, 1200 to 1500 words; verse.

Novel Magazine, 18 Henrietta Street, London, W. C. 2. Dramatic fiction, all lengths.

Occult Review, Cathedral House, Paternoster Row, London, E. C. 4. Articles on super-normal phenomena.

One Story Magazine, 23 Henrietta Street, London, W. C. 2. Complete novels.

Our Boys' Magazine, 13 A Warwick Lane, London, E. C. 4. Short-stories and articles, about 1000 words.

Our Home, 6 Essex Street, Strand, London, W. C. 2. Family miscellany; short-stories, 1800 to 3000 words; general articles.

Outward Bound, 2 Eaton Gate, London, S. W. 1. Articles 1000-2000 words; short-stories 2000-6000 words; travel photographs.

Pan, 93 Long Acre, London, W. C. 2. Short-stories, 1500 to 8000 words; love, adventure, sporting, humorous, detective themes desired.

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Pearson's Weekly, 18 Henrietta Street, London, W. C. 2. Short-stories, 1800 words; articles; paragraphs; new ideas; verse. Payment on acceptance.

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People's Friend, 186 Fleet Street, London, E. C. 4. Domestic and topical articles, 700-1500 words; short-stories, 2500 to 3500 words; humorous sketches, 1500 to 2500 words; fairy tales and verse for children's page.

Pictorial Magazine, Fleetway House, Farringdon Street, London, E. C. 4. Short-stories, 2000-5000 words; brightly-written topical articles, 1500-2500 words; dramatic serials.

Playbox Annual, Fleetway House, Farringdon Street, London, E. C. 4. For very young children. Stories up to 2000 words; articles, 500-1000 words.

Playtime, Fleetway House, Farringdon Street, London, E. C. 4. Fairy and other stories, 1800 words; serials.

Pluck, Fleetway House, Farringdon Street, London, E. C. 4. Serials and short-stories.

Poetry, 1 Newhall Street, Birmingham. Verse, criticism, comment.

Poetry Review, Malory House, Featherstone Building, Holborn, W. C. 1. Verse and articles on poetry.

Polly's Paper, 11 Gough Square, London, E. C. 4. Complete novels, 22,000 words; serials. Stories must be strongly dramatic, with working-girl appeal.

Popular, Fleetway House, Farringdon Street, London, E. C. 4. School, detective, and adventure stories for boys, 7000 words; serials.

Premier Magazine, Fleetway House, Farringdon Street, London, E. C. 4. Short-stories 4000-5000 words, serials; occasional long stories, 15,000 to 20,000 words of dramatic action.

Prize, 3 Paternoster Buildings, London, E. C. 4. For children under ten. Simply told stories, 500 to 1800 words; articles, 1000 words; verse not over 5 stanzas; serials divisible into 12 chapters, 1500-2000 words each installment.

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Red Letter, Dundee & Thomson House, Fetter Lane, London, E. C. 4. Stirring serials; short-stories, 1800-3000 words.

Red Magazine, Fleetway House, Farringdon Street, London, E. C. 4. Short-stories of exciting theme, 3000 to 5000 words; occasionally 8000 word serials.

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Royal Magazine, 19 Henrietta Street, London, E. C. 2. Realistic short-stories, 2000-6000 words; serials, 30,000 to 60,000 words, articles of interest to women, 1500-2000 words.

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Schoolgirls' Own, Fleetway House, Farringdon Street, London, E. C. 4. Serials, short-stories, 6000-12000 words; short articles on needlework, etc.

Scout, 28 Maiden Lane, London, W. C. 2. Boys' stories, 1500-3000 words; articles, 500 to 1000 words; serials by arrangement.

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Smart Novels, 11 Gough Square, London, E. C. 4. Realistic stories of strong love interest, about 25,000 words.

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Strand Magazine, 8 Southampton Street, Strand, London, W. C. 2. Short-stories replete with plot and incident or of light, entertaining nature, 3000-7000 words; novel articles lending themselves to illustration; serials; occasional juvenile stories.

Sunbeam, Fleetway House, Farringdon Street, London, E. C. 4. Girls' and boys' stories.

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Tit-Bits, 8 Southampton Street, London, W. C. 2. Strand. Articles; paragraphs; short-stories, 2000 words; serials.

Truth, "Truth" Buildings, Carteret Street, Queen Anne's Gate, London, S. W. 1. Articles on political, financial and social topics; short-stories of racy style, 1500-2000 words.

Twenty-Story Magazine, 93 Long Acre, London, W. C. 2. Companion to *Pan*. Short-stories, 2000-5000 words.

Romance, 93 Long Acre, London, W. C. 2. Ro-

mantic love stories with strong feminine interest, 2000 to 8000 words.

Violet Magazine, Fleetway House, Farringdon Street, London, E. C. 4. Short-stories and serials of strongly romantic and sentimental turn.

Week End Novels, 46 Shoe Lane, London, E. C. 4. Strongly dramatic stories of domestic theme, 10,000 words; dainty short-stories, 2000-3000 words.

Windsor Magazine, Warwick House, Salisbury Square, London, E. C. 4. Serials by leading novelists; short-stories; articles; verse.

Woman's Life, 8 Southampton Street, London, W. C. 2, Strand. Short-stories 1000-2000 words, practical home articles, 200-400 words.

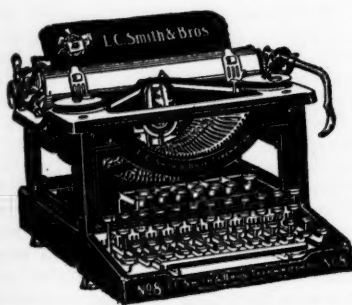
Woman's Pictorial, Fleetway House, Farringdon Street, London, E. C. 4. Fancywork articles, etc., 700 words; serials and short-stories of 3000-6000 words.

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The Literary Market

(Continued from Page 29)

Judicious Advertising, 400 N. Michigan Avenue, Chicago, Norman Klein, editor, writes: "In your excellent directory, you rate *Judicious Advertising* as paying 'low rates.' We pay ½ cent a word on publication, and we report promptly. We buy articles of 1000 to 3000 words on subjects of interest to national advertisers. We return many excellent manuscripts dealing with retail advertising, because the writers do not know that our readers are mainly the big national advertisers. 'The unusual story of some manufacturer's merchandising or advertising campaign, authoritative discussions of phases of selling psychology as applied to copy writing, or art, are typical of subjects we are interested in.' The editor adds a word of praise for what he terms the "splendid March issue" of *THE AUTHOR & JOURNALIST*, saying: "It is practical, comprehensive and a veritable gold mine for all professional writers."

The Wheeler Syndicate, 373 Fourth Avenue, New York, is overstocked.

The Mentalist, 220 W. Twenty-ninth Street, New York, A. Basil Wheeler, associate editor, sends this notice: "We desire material on subjects of concentration, will-power, memory, imagination, perception, attention, ambition, success, or any other subject of interest in the fields of psychology, philosophy, metaphysics, psychoanalysis, occultism, phrenology, astrology, psychic research, numerology and all branches of mental science. Articles should be from 1000 to 2000 words in length. Our policy is entirely unprejudiced with respect to creed, nationality, religion, or motive, so long as the material is beneficial to its readers and helps to arouse interest toward the importance of gaining greater knowledge of the mind, the most important phase being the actual teaching, in a practical way, of how to train and use the mind. We pay on publication at 1 cent a word for articles and 10 cents a line for poetry." The editors make the peculiar notation that "two copies are required before any manuscript may be considered." This unusual restriction probably accounts in part for Mr. Wheeler's statement: "We experience a great difficulty in securing the right kind of material or reading matter for our magazine."

Kindergarten Primary Magazine, published by the J. H. Shults Co., Manistee, Mich., writes: "Since the publication of the tip in your magazine that we could use a few short poems and stories for children, we have become overloaded with manuscripts."

High Life, 1465 Broadway, New York, is stated to pay low rates on publication for humorous material in verse and prose.

Detective Tales, 854 N. Clark Street, Chicago, Edwin Baird, editor, sends this word: "Beginning with our May issue we are going to make important changes in the editorial policy of *Detective Tales*. We will feature stories and articles concerning the everyday work of the metropolitan police and the exciting adventures of real detectives. In addition, we shall continue to use detective and mystery fiction of every length up to 35,000 words but shall desire only stories possessing the ring of reality, stories so true to life that the reader will believe what he is reading. For this reason, first-person stories will be highly desirable. We are particularly interested in odd facts and unusual events concerned with our detective and police departments, manuscripts of this nature to be under 3000 words. The corporation that publishes *Detective Tales* and *Weird Tales* has been reorganized and this will soon enable me to pay more promptly for acceptable material and, later on, at a better rate." These magazines, according to many contributors to *THE AUTHOR & JOURNALIST*, are still behind in their payment for material, but seem to be gradually paying off old accounts.

Giblin Feature Service, P. O. Box 285, Utica, N. Y., P. G. Giblin, manager, writes: "We desire for the purpose of newspaper syndication about fifty good short-stories from 1000 to 2000 words. We could also use a few good serial stories of about 50,000 words. Educational stories of a humorous vein are especially desired and we are in the market for cartoons, poems, feature articles and in fact, any literary work of merit. No manuscripts returned unless accompanied by self-addressed, stamped envelope." Mr. Giblin does not state the rate that will be paid and *THE AUTHOR & JOURNALIST* has no information as to the standing or methods of the concern.

Chevrolet Review, Detroit, Mich., has been discontinued.

Prize Contests

(Continued from Page 3)

The Writer's Digest, 22 E. Twelfth Street, Cincinnati, Ohio, announces a short-story prize contest, closing June 20th. Prizes of \$60 and \$40 each are to be awarded. The winning stories will be published in *Brief Stories Magazine*. The story winning first prize will be dramatized in the form of a radio play. Stories will be confined to 5000 words.

The Chicago Press Writers Club is offering a prize of \$10 and one year's membership in the club for the best story of 600 words or less submitted by an unestablished Chicago writer before May 15. For particulars address C. Allen McMullin, corresponding secretary, 1527 E. Seventy-third Place, Chicago.

American Journal of Nursing, 370 Seventh Avenue, New York, offers a first prize of \$100, a second of \$75, and a third of \$50 for the best articles of not more than 5000 words on the subject of nursing in small hospitals of fifty beds or less. Manuscripts must reach the office not later than June 1, 1924. The awards will be announced September 1, 1924. Manuscripts must be typewritten, double-spaced, and should be signed only with

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Plot (unfinished). By Dr. Burton: Each wave breaking over the upper deck of the steamer seemed to strike a death blow; the shuddering creature rallied, staggeringly; the passengers drew a deep, gasping breath, waiting for the next wave. Tom, sitting beside his fiancée in the cabin, held her hand, in wordless sympathy. He would have liked to embrace this dear girl who had committed her life to him. But both the presence of others and the mood of the moment forbade. There was something too awe-compelling in this demonstration of Nature's might, to allow of sentiment. A crash! Then, impulsively, the girl spoke: "Dear, I must tell you something—it's now or never!"

Prizes. 1st, \$25.00; 2d, \$10.00; 3d, \$5.00. Send your ending (one only) not over 100 words. No plots returned. Don't copy plot. Write name, age (18 or over), address, number of words, clearly. Contest closes May 10th. A few minutes' work may win the \$25.00 prize for you. Send your solution. It may disclose to us that you have ability, worth real money to you if properly trained. If you don't compete, ask for Free Book and Profit Sharing Plan anyway.

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The American Restaurant, 123 W. Madison Street, Chicago, offers \$10 each for ideas for clever cover pictures which it can use, and also pays \$10 each month to the reader who gives the best title of not more than three words for the cover on that month's issue. Ideas should "portray a humorous or pathetic incident in the environment of a restaurant, lunch room or cafeteria." They will be worked up, if acceptable, by the magazine's staff artist and the original drawing will be awarded, in addition to the cash prize, to the person suggesting the idea.

The Laird Extension Institute, Laird Building, Minneapolis, announces an unfinished plot competition, prizes \$25, \$15, and \$10, particulars of which are published in the advertising columns of this issue, together with the unfinished plot by Dr. Richard Burton, which is to be completed.

Contests Previously Announced

Prize contest announcements, once made in *THE AUTHOR & JOURNALIST*, usually are not repeated. Following is a list of prize contests previously announced, which have not yet expired, together with the closing date, the list being arranged to indicate the issue of *THE AUTHOR & JOURNALIST* in which details were published. Specified magazines will be forwarded, if in stock, at current price of 20 cents a copy.

MARCH, 1924

Harper's Magazine, prizes of \$1250, \$750 and \$500 for short-stories; quarterly during 1924.
Farm and Home, prizes of \$1000 to \$5 for reports on improving home conditions; December 1.
The Forum, \$1000 for short-story; July 1.
Overland Monthly, \$50 for lyric; August 1.
Orient, \$1000 prize for essay; December 31.
Cosmopolis Press, \$1000 for play or scenario; October 1.
Garden Magazine, \$50 prize for lyric; October 1.
Physical Culture, True Story, True Romance, Dream World and Metropolitan, \$10, \$5, and \$3 for letters; monthly.
Brief Stories, \$50 prize for poem; April, 1925.
Atlanta (Ga.) Sunday American, \$10 for short-story; weekly.

FEBRUARY, 1924

O. Henry Memorial Collection, \$500, \$250 and \$100 for short-stories; annual.
Dream World, \$1000 for stories; closes June 30.
World Federation of Education Associations, \$25,000 for peace plan; July 1.
Theatre Guild of Boston, Inc., \$100 for a play; June 1.
Alice Hunt Bartlett of Poetry Review, four prizes, \$25 to \$5, for sonnets on the sea; May 31.
The Bookfellow, book prizes for three-sentence criticisms; monthly.

JANUARY, 1924

Fiction House, Inc., \$10,000 for story plots for *Novelets*; indefinite closing date. (Also adv. in February issue.)
People's Magazine, prizes of \$15 to \$2 for letters; monthly.
Wyller Bynner Prize, \$100 for undergraduate poems; May 15.
Leighton's Magazine, \$5 for letters on co-operation; monthly.

DECEMBER, 1923

Science and Invention, monthly prizes, \$100 to \$1, for ideas.
Rosary Magazine, \$500 for historical essays; June, 1924.
Community Arts Association, \$100 for plays; no time limit.
George G. Harrap & Company, Ltd., prize novel competition; August 14.

NOVEMBER, 1923

Dodd, Mead & Company, Pictorial Review, Famous Players-Lasky Company, \$13,500 for first novel; June 1 (Also Adv. in December issue.)
Opportunity, prizes of \$25 to \$10 for letters; monthly.
The Bookfellow, \$100 for sonnets; April 1.
Edward W. Bok, annual awards for advertising.

OCTOBER, 1923

Atlantic Monthly Press, \$2000 for adventure novel, October 1.
Atlantic Monthly Company, prizes of \$50 to \$10 for undergraduate essays; April 12.

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